

Kenton Quits Music Business

Los Angeles—Stan Kenton, the pianist who created "progressive jazz," wired all members of his band, at press time, that he had quit the music business. Rumors in trade circles and reports over the radio and in daily newspapers claimed that Kenton would begin the study of medicine at some school, located probably on the west coast.

Last month he disbanded his band in New York City, saying he would stump the country, after a short vacation, in an effort to establish "halls of jazz" for such bands as his, Herman's, Gillespie's, Ellington's, etc.

Virginia Wicks, Kenton's press agent in NYC, said Stan definitely had quit the music business to study medicine.

Reports from New York also said there was the possibility that the Kenton group would remain intact under the leadership of someone like Pete Rugolo, Kenton's arranger before the band recently was disbanded.

Hot Lips Page Forms New 6-Piece Combo

New York—Hot Lips Page has formed a new group consisting of himself, trumpet, mellophone, and French horn; Vinnie B. Bey, alto; Buddie Tate, tenor; Big Chief, trombone; Walter Page, bass, and Mike Silva, drums.

Page reported he has dates to record with Columbia records plus a television show pending this year, to be called *Hot Lips' Barber Shop*.

Europe Violently Fer Or Agin Stan's Music

Hoechst, Germany—Stan Kenton probably doesn't know it, but he is the cause and center of what is probably the most impassioned controversy over popular music to hit Europe. All disc jocks with shows on the American Forces Network—some 15 of them—have been playing Kenton platters in amounts ranging from a little to a lot.

In direct proportion to these amounts, occupation personnel and Europeans have been mailing in opinions of Kenton's product—invariably either violently pro or con and divided about equally.

One of the most surprising things about the Kenton fan mail is that among the writers there are no moderates. And no one seems think it possible that Kenton-music might be a fad. They all consider themselves either slated for lifetimes of atonal bliss, or doomed to eternal dissonant hell.

The Kenton fans are all fanatic in their praise and seem to consider him the most important musical development since the diatonic scale.

Comments from the Kenton-haters, equally rabid, vary from simple statements that his music "stinks" (in red capitals) to long dissertations outlining exactly why his music, er . . . er, stinks.

One letter, from an English listener, is an excellent example of this latter category: "To label the din produced by Stan Kenton 'progressive jazz' is to misuse egregiously the word progressive and to take the name of jazz in vain.

"If playing flat simultaneously in five different keys, if holding a tempo resembling that produced by a monkey operating a typewriter, if presenting the amplified cries of an oyster in childbirth as vocal offerings, if producing ear-bursting blats at the least expected times, if collecting a large group of presumably accomplished musicians only to set them to work doing sound effects for a paranoiac's nightmare, if all these things add up to anything even remotely deserving the title 'progressive jazz,' then I'm a Carpathian mountain goat—which I can prove I'm not."

All-Star Pettiford Group Replaces Rich

New York—As a replacement for Buddy Rich and his orchestra, who moved to the Adams theater, Newark, the Clique club built an all-star band around Oscar Pettiford.

With the former Ellingtonian on bass, the band has Miles Davis, who left *Jazz at the Philharmonic* to join the new combo, and Fats Navarro, trumpet; Kai Winding, trombone; Lucky Thompson, tenor; Milt Jackson, vibes; Bud Powell, piano; Buddy DeFranco, clarinet, and Kenny Clarke drums.

Well, All Reed!

New York—All three made big reputations as great clarinetists, but in the Local 802 union book Benny Goodman, Woody Herman, and Artie Shaw are listed as saxophonists. So is Barney Bigard. But Jimmy Hamilton, Hank D'Amico, Abe Most, and Johnny Mince all rate listings as clarinetists.

Mrs. Gershwin Dies

New York—Mrs. Rose Gershwin, 71, mother of Ira and the late George Gershwin, died in her Central Park West home December 16. Mrs. Gershwin was active in philanthropies and sponsored the annual George Gershwin scholarship for musical composition.

Buddy Gives Boot To His Boppers

New York—Paving the way with a series of minor flareups, Buddy Rich finally cleaned house and put his entire band on notice for the last two weeks of its stand at the Clique club. Explaining that a certain element was taking the style of the Rich music into its own hands, he gave all personnel notice, with the intention of rehiring those "not of the element," to open at the Adams theater, Newark, his next date.

However, he changed his mind on this and at last reports, had no intentions of rehiring any of the men. His change of heart came about when, during the two-week notice period, the band was slated to entertain the patients at the Marine hospital on Staten island.

None Shows

When the bus shoved off, none of Rich's band showed, only the leader being on hand. Anticipating such action, he'd recruited Count Basie and Oscar Pettiford to work with him as a trio.

It was then he made the statement that he'd not rehire any of the band.

Rich's dissatisfaction grew out of the bop influence of the "element," which, he said, predominated over anything else the leader wanted to play.

"It's not that I dislike bop," Rich

was quick to explain. "I like it as well as does any other musician, but there are lots of other things I want to play. These fellows want to play bop and nothing else. In fact, I doubt if they can play anything else.

"Let's make it clear that I'm not going commercial, however," he continued. "Everything that isn't bop isn't necessarily corny, despite what some of these guys would have you believe.

Plenty of Other Music

"There's plenty of good music in other forms of jazz and in ballads, too, if treated right. I don't want one known as a commercial band but an all-around good one that can play anything."

Buddy first tried to steer his band clear of exclusive bop, a tendency during its recent run at the Avalon ballroom. Benny Goodman dropped in to hear the revised Rich crew one night and is said to have had a heart-to-heart talk with Buddy.

It is understood Benny gave Buddy

a verbal spanking with something like, "What's the matter with you, Buddy? You're letting those fellows run your band. Instead of their playing for you, you're playing for them."

Buddy laid down the law, and it worked for a while. Opening night at the Clique club the band played very little bop. A few nights later, however, it was back with bop more prevalent and following that, went completely bop. That's when Buddy flipped.

'Can't Get Bookings'

Milt Ebbins, Rich's personal manager, basically interested in the financial status of the orchestra, explained the situation with, "Buddy was forced to make this move due to pressure by the booking agency, which had informed him that it's impossible to get consecutive bookings if the music didn't have some commercial dance appeal.

"When informed of this," Milt continued, "the musicians confronted Buddy with, 'we won't play that junk,' so Buddy cleaned house and is getting himself some fellows who will."

Buddy added, "Bop's okay. I play a lot of bop numbers myself when I'm up there on the stand, but not exclusively. If we want to stay in the business, we need bookings, and we want to stay in the business."

Before the shakeup occurred, several of the men in the Rich band had filed charges with Local 802 AFM, claiming that they were being paid under scale. A union checkup revealed that the band was working six instead of the five hours filed with it and so ordered the Rich management to pay up the difference.

Rich's dissatisfaction with the performance of the "element," however, predated this incident by several weeks. —jag

Village Grove To Be Converted For Bop

New York—Elaine Sherwood, who doubles as a publicist in the Virginia Wicks office, has taken over management of the Village Grove and plans immediately to convert it to a bop spot.

She'll open the new policy Friday night (14) probably changing the name of the club, which is on the site of the old Cellar, Sheridan square landmark. Her first musical feature will be Jack McGarvey, a bop violinist, with a trio. New show also will feature the Rainbeaux, a vocal quintet.

Musicians To Get Stage Show Break

New York—As the Circle theater resumed stage shows in Indianapolis, talk in booking circles here became enthusiastic about the general trend of houses in that direction.

Move is attributed to lack of heavy production in Hollywood and the need for more entertainment, coupled with the AFM's relenting in its tough price policy for use of bands.

The Shine circuit and houses in Boston and Elizabeth, N. J., have resumed stage shows with bands figuring in the lineup of coming talent, and the Philadelphia Earle and Pittsburgh Stanley are expected to return to a name band stage policy now that the union has eased its demands.

Krupa Takes Rest; Will Re-Form Band

New York—Gene Krupa returned to his Westchester home here for a vacation of approximately one month following an extended tour of one-niters.

He had no future plans, other than reorganizing when he felt completely rested. He told his sidemen, he'll reorganize and recall as many of the 1948 band as are available.

New Osborne Bagg

New York—Don Ludwig replaced Bob Carter on bass with the Mary Osborne trio.

Charlie Ventura On The Cover

Charlie Ventura, whose smooth combo captured the crown in the 1948 *Down Beat* band poll that had been held for three straight years by Nat (King) Cole, is the cover subject for this issue. Following their engagement at the Royal Roost on Broadway, the Ventura group begins a theater tour on January 19, after which it will return to the Blue Note in Chicago. (Photo by Sherman Leonard.)



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Leaders Meet For Once-A-Week Frolic In N.O. Jazz



New Orleans—A Sunday treat for the Crescent City is the all-star Dixieland band which lives the Sabbath at the Parisian room. All of the musicians lead their own bands elsewhere during the week. In the foreground is bugler Sam DeKemel. Backing him up are,

left to right, Roy Zimmerman, piano; Chink Martin, bass; Frank Frederico, guitar; Monk Hazel, drums and mellophone; Irving Fazola, clarinet; Sharkey Bonano, trumpet, and Julian Laine, trombone. Story of CBS turning down national broadcast is on page 3.

More Bows; Line Forms To Right



New York—Always wondered why those floppy bop ties, but with a girl like Peggy Maley around to adjust them, who looks for reasons? Very adequate blonde, at work on friend Buddy Rich's neckpiece, is impatiently watched by disc jockey Freddie Robbins. Rich and Robbins were working at the new Clique club.

Herd, With Burns' Arrangements, Builds Empire



Hollywood—Photos taken when the Woody Herman band was at the new Empire room here recently, show personal manager Carlos Gastel and his boy Woodrow. Panoramic



wall decoration is probably what Gastel wraps up in red ribbon, figuratively speaking, for his clients. Second picture has altoist Stan Getz, arranger-pianist Ralph Burns, and Woody



again, with an expression of quizzical authority helping the problem. The almost Crosby-casual Herman again, in last picture, with band singer Mary Ann McCall.

BETWEEN JAZZ, FORMAL TRADITION

Burns' Work Seems Nearing A Fusion

By MICHAEL LEVIN

New York—By and large, being a music critic is a rotten racket. Through years of association, you find most of your idols have feet of clay and because of constant listening, much music that formerly excited you, becomes merely pleasant humdrum. Many readers have written following the original series of pieces on the Joe Mooney quartet to ask if we've changed our mind. No. The fact that the Mooney quartet has not been a dazzling commercial success can be laid at the door, we feel, of bad management and poor recording policy by Decca, rather than any lack of the Mooney men.

This quartet, coming as it did right after the war's horrible displays of out-of-tune, sloppy musicianship was a gem of chamber music craftsmanship. We still like it.

Why Lambast Stan?

Others have asked why the constant pasting of Stan Kenton for being verbose, too ornate, pretentious, and lacking in the subtleties of dynamic control. Those questions Stan himself replied to by and large last winter when he gave the *Beat* a question and answer interview that for fairness and honesty yet has to be equaled by any leader.

Belle Gale Opens

New York—Belle Gale, pianist formerly at the Weylin bar, opened at the New York Vanderbilt hotel.

Reasons for blasting Kenton, however, went deeper than this. It is a pet and cherished theory of ours that jazz is moving toward a crossroads where it must make a series of fundamental decisions. Each of those so-called schools represents a time that is gone and past, whether we like it or not. Music is linked with the culture in which it is played. Without that culture, it can't exist.

Obviously, the period of the big swing band as we have known it is gone. Even the Duke of Ellington, a stalwart creative figure for lo these 25 years, seems to be slowing down. Thus, a choice of new paths for the jazz musicians seems at hand.

The Panacea

The bopists say, "Old man, you are so right. Step up and hear the Bird, the Diz, the Beard, the Whatever." While sympathetic to their cries, pleased by some of the music, it seems that bop is an indication of something rather than an existing school in itself.

If the traditional days of jazz are gone, then what is left to it? Obviously, not symphonic jazz, with its saccharine and monotonously phony use of rather specious ideas. Certainly something more

permanent and artistically worthy has to be sought by a seriously creative musician.

It seems to us that jazz when it came north some years ago and collided with formalized European classical music, staggered a little, wandered into wild tangents of symphonic jazz, ballad dance music, overarranged big band swing, and many other variations.

However, neither Ellington nor a later Kenton concerned himself with a system of simplicity that it seems to us is basic to any enduring art. They made strides, they made contributions, but the end result still was not well-enough founded to be called a synthesis between modern classical formalism and the jazz tradition.

Must Have Synthesis

It seems important that this synthesis take place, and it also seems that bop is a step in this direction. Jazz as a mere improvisatory vehicle seems to have outlived the culture-time which made it possible as a raw entity. The time and circumstances no longer permit such a form of jazz to exist.

The hope of American music and the hope of jazz is that all the emotional drives, rhythmic subtleties, section conception, and solo utilizations which have high lighted the really good jazz be turned into the common stream of formalized music to augment rather than to be swallowed, to enhance rather than merely to enrich American composition as a whole.

To repeat again, bands such as Ellington's and Kenton's have made steps in this direction with their recreation of the sounds of modern formal music, but they still lack its discipline and structure.

In other words, what we want to hear is a Hindemith *Kammermusik* played by crack jazzmen with a feeling for the structure and yet the ability to interpose their own ad lib ideas in the same spirit as the music. That would be a music of a glory the world has not seen for some time—certainly hasn't been attempting since the days of a Mozart idly improvising in a drawing room.

Good Example

Examples? We offer with the fullest enthusiasm and the greatest sincerity Columbia records' issue of Woody Herman's *Summer Sequence* and Lady McGowan's *Dream*, both originals by Ralph Burns, in an album and coupled on LP with *Everywhere* and *Back Talk*.

In our opinion, this album is the first concrete move in American music toward a fusion of the jazz and formal traditions. It is very fine writing, of which Burns justly can take great pride. The music isn't perfect; there are clichés, breaks, awkwardnesses, but by and large it stands head and shoulders over anything attempted in this vein.

Certainly it is vastly superior to the puerilities such persons as Roy Harris, Howard Hanson, and Morton Gould

turn out in the name of "American music."

There is no sense in my going through the complete score. Listen carefully to Burns' percussive use of brass, his ability to make simple melodic lines build to logical climaxes, his sensitive conception of the use of particular solo tones at the proper time, and his complete taste and restraint at all times.

Notice that unlike the Kenton records, there is a sense of lineal development at all times and a complete dynamic control expressed in the music. Riffs are used to give power and impact to the piece and contrast with the delicacy which often follows. Harris, Phillips, Rubinowich, Woody himself, and the marvelous brass section of the Herman Herd all contribute toward a sense of musical compactness and integration.

This is not the final word in this stream, or is it the best thing Ralph Burns ever will write. But in its use of Afro-Cuban, bop, swing, even older Dixieland feelings, it covers fully the body of tradition which is jazz.

A Hope

By using formalism with dignity and yet preserving emotional warmth and permitting a continuous jazz feeling to run throughout the work, Burns has accomplished something for great hope in this country's music.

We intend to do some stumping for brother Burns and his *Sequence*. For whether it endures or not, it seems to be in the right direction.

Or would you prefer to listen to John Alden Carpenter's *Skyscrapers* or Leroy Anderson's *Fiddle Faddle*?

Ban Ends As ETs Sign Up

New York—The books on the recording ban were closed as an agreement between the leading transcription companies and the AFM was signed here.

The terms of the new contract are virtually the same as the recording pact, with a few minor changes to fit the requirements of the transcription industry.

Payments to the union fund, over which Samuel R. Rosenbaum serves as trustee, are 3 per cent of gross revenues from electrical transcriptions and spot announcements utilizing the services of instrumental musicians. This is the same rate charged in the contracts with the federation that expired a year ago.

Rosenbaum signed along with representatives of Capitol records, Empire broadcasting, Lang-Worth Feature Programs, Muzak, National Broadcasting company, WOR Program Service, World broadcasting, Frederick W. Ziv, Radio Features of America, and Towers of London.

Long Back On Road With Revamped Band

New York—Following a brief Christmas vacation, Johnny Long returned to the road with a revamped band.

The new lineup has sax—Tino Barzic, Ray Brandhoff, Chick Rana, Jimmy James, and Angelo Trevato; trombones—Gilbert Stancourt, and Joseph Belk; trumpets—Anthony Cantalupo, James Scoler, and Richard Perry; drums—Eugene Callahan; bass—Clyde Newcomb; piano—Junie Mays, and vocals—Janet Brace and the Beachcombers.

'Malvin Did It,' Mac Maintains



New York—Just to clear up the record (wotta pun!) Ray McKinley points a clarifying finger at Artie Malvin, who did the vocal on Mac's platter of *All the Way from San Jose*. Many of the first releases of the disc credited Ray with the singing. Artie, now a single with three shots a week over Mutual, and Ray were overseas together with the Glenn Miller AAF band.

Fontane Sisters Run The Gamut



New York—Fontane Sisters reportedly tailor both their looks and vocals to every taste, which may explain why Geri, left, is a redhead; Margie, center, a blonde, and Bea, to the right a brunette. Three are on the Perry Como Monday, Wednesday, and Friday NBC airshow.

BG Takes Stage Shows In Hand; Pulls A Switch

New York—A couple of months ago Benny Goodman was bemoaning the fact that the presentation houses had never done anything worthwhile in presenting bands. "Somebody oughta do something about it," mumbled the old king, and, lo and behold, somebody did. Benny did. Opening at the Paramount theater for the first time since reorganizing a big band, Benny brought in a show that had production, script, lighting effects, and all that goes with well-rounded musical entertainment.

Discarding the standard, "And now we'd like you to meet," or "We'd next like to present," Benny's show has but a pair of act introductions and brings on his soloists and numbers all as part of the regular continuity.

Opens with 'Bugle'

Opening with the old standard BG arrangement of *Bugle Call Rag*, introduced by a few words about how he first came in with a big band ten years ago, over a faint piano mood music of *Don't Be That Way*, the Goodman presentation got under way.

It went along from there, with novel continuity by Benny, pianist Buddy Greco, who worked at a piano mike, and tenor man Wardell Gray, during and in between numbers. It traced jazz, with appropriate commentary by Benny, from New Orleans to Memphis to St. Louis to Chicago to New York.

There was "a stopover in Davenport to pick up a kid named Bix Beiderbecke," with a silhouetted trumpeter coming on for a few bars up in the top row.

Mention of jazz greats, such as Kid Ory, Muggsy Spanier, Bunny Berigan, Teddy Wilson, Count Basie, Fats Waller, Dave Tough, Gene Krupa, etc., was made with the respective instruments playing background breaks. Applause greeted the mention of each familiar name.

'30s Come On

As Goodman jazz marched along, the flavor of the mid-'30s was revived with such alumni as Wilson, Krupa, James, and Hampton mentioned as a huge picture of each was flashed on the back-drop.

The trio was revived and the sextet featured. Terry Swope received no introduction but came on, hit by a pin spot, at the appropriate time for a vocal of *And the Angels Sing*, making her exit after the vocal, in the dark, as the spot hit the brass.

As the band built up a climax in *Sing, Sing, Sing*, a proficient jitterbug team was picked up center stage by the spot, remaining on almost until the finish of the number. Buddy brought Benny up to date with some amusing patter to *There's Been Some Changes Made*, to

introduce the king to bop.

Greco's having the same initials as Benny gave the writers a chance for some good by-play on the drum head display.

Adds Vibes

For the stage show Benny adds vibes to his band to preserve the Hampton spirit.

Benny had Sherman Marks whip up the entire production after spending some time at the Sherman hotel in Chicago catching the Skitch Henderson routine on Gershwin.

It required plenty of rehearsal but pays off in applause and satisfaction when presented and inevitably will result in better theater bookings and patronage for Benny. It should result in many other name bands adopting the same formula.

—jag

Injured In Crash

New York—Dinah Washington, her husband Bobby Grayson, and band leader Joe Thomas were injured, but none seriously, in an auto accident near Meridian, Miss.

CBS Turns Down N.O. Jazz Concerts

New Orleans—CBS officials in New York turned thumbs down on the plans of affiliate station WWL to produce a coast-to-coast jazz show in conjunction with the weekly Dixieland jamboree put on by Joe Gemelli and Tony Almerico at their French Quarter spot, the Parisian room.

Failure of the nationwide broadcast to materialize might prove to be as great a disappointment to the nation's jazz lovers as it did to the boys in the band, for local and transient critics who have heard the Parisian room's All-Star Dixieland Jazz band claim that they are laying down the greatest Dixieland music in the country today.

Shark, Faz Inspired

The one-two punch behind these raves is the inspired playing of trumpeter Sharkey Bonano and clarinetist Irving Fazola. The Shark, a short, balding left-hander, really has found himself after spending the last several years in relative obscurity jobbing

New York—The following interesting events took place at Dizzy Gillespie's 105-minute Christmas night concert in Carnegie hall:

• Sabu Martinez, billed as a conga drummer, walked on stage with a set of bongos, had to borrow a chair from a spectator seated on stage, and promptly broke one of the drums in his first 30 seconds of playing.

• Disc jockey Symphony Sid, co-sponsor of the event with fellow wax horseman Leonard Feather, got in three separate plugs for one of his sponsors, Music Hall Credit Jewelers.

• Dizzy introduced a friend, creator of "those mad bop ties the band is wearing," announced free ties would be given away. They were at the program's end, making a slight shambles out of the formal conclusion.

• During guest Sarah Vaughan's spot, a small emissary brought in the music for tenor man Budd Johnson's part.

• A group of Brooklyn bopists, seated in a box, were just as drunkenly loud as their 1938 forebearers, managed to clap the wrong beats just as effusively.

• Local platter pilotician Feather made 28 hurried journeys on and off-stage, dead-dead Gillespie several times at the mike, went through a most splendid introduction of Symphony Sid (who was to introduce a group of

poll winners) only to have winner Tadd Dameron walk on instead of Sid.

• Some agent should have received 10 per cent for the behatted and coat-carrying crew which constantly circulated back of the band on stage. The entire scene looked a little like Forty Thieves in Search of Ali Baba.

The above items are not presented merely facetiously. Both Feather and Sid Torin have complained vigorously about the slap-dash manner in which some jazz concerts here have been staged. It seems they should have applied some of their own critical experience to what was too often a rhythmic clambake.

More Extraneous Matter

Outside of such other frivolities as the last part of the Ventura group's numbers being spent with Feather and the Carnegie hall representative pointing to wrist watches and apparently arguing vociferously, the major presentation defect was the band's seating.

The Ellington concert here proved conclusively that a jazz band to be heard satisfactorily in Carnegie hall must be tiered. Nobody bothered to do this with Gillespie, the result was once more the old familiar hash. Reeds were lost in brass clamor, rhythm sounded tubby and colorless.

Musically the highlights of the 21 numbers were Charlie Parker's short

stint with the poll-winning all-star combo, *Manteca* with Martinez and Joe Harris added on timbales for a rocking Latin rhythm section, John Lewis' well-conceived *Period Suite*, Tadd Dameron's serious wrestle with changing emotional patterns in *Soulphony*, Sarah Vaughan's *Lover Man* and the well-balanced sound maintained by the Ventura combo.

Altoman Ernie Henry and tenorist Johnson were the standout soloists of the Gillespie crew, with baritone Cecil Payne's bad tone negating many of the things he did get off.

Eckstine Imitator

Vocalist Johnny Hartman is proof again of the fact that Billy Eckstine should be the biggest male singer in the country commercially. Heaven knows, enough singers try to sound like him.

Drummer Teddy Stewart, like Ellingtonite Sonny Greer, should stand as ample warnings to all followers: you must muffle a bass drum in Carnegie, lest it sound like an unleashed tuba section.

Comedy touches were supplied by Joe Carroll's clever vobopping on *Oopapada* including some fine takeoffs on Bing, *Holidays for Spring*, *The Whistler*, Illinois Jacquet's squealings, and Ella Fitzgerald. The bop format, by the way, of a necessary formal coda return to the original phrase often can be a dramatic letdown, certainly was here.

Dizzy continued his attempts to be the only clown who actually plays an instrument. Sometimes the touches were successful: in *Sposu*, the trams upped and downed without playing to a laugh from the crowd, while the interpolation of *Sabre Dance* in the frenetic *Manteca* was aptly funny and a satirical commentary at the same time.

Too often, however, Dizzy's hip shufflings, leg tremors, and hand gestures merely transgress and are vulgar rather than amusing. He has much to learn about timing and taste if he wishes to be a comic.

His playing was better than it often has been at these concerts with fuller tone and less pressing for ideas. Parker, however, with his genuine musical ebullience of ideas and apparent effortlessness in getting them out, set him off with ease.

Good Blend

The band itself blended better and sounded more organized than it has in the past. It still, however, would be nice to have the reeds completely in tune and the brass reading together, as well as a little more attention to playing softly once in a while.

This could have been a much better concert with a little more attention to detail by Gillespie and producers Feather and Torin. The virtual sellout crowd on a brutally cold night proves once again that despite the bopists' failings, they are offering a feeling of something different and vital which attracts the younger crowd. Knowing this, they should take care to make something out of the opportunity given them.

—mis

Shaw Scheduled For Classical Concert

Rochester, N. Y.—Artie Shaw was scheduled at press time to play a concert of classical music as soloist with the Civic orchestra under the direction of Guy Fraser Harrison here January 9.

Shaw will play the "pop" concert in Eastman theater in the spot usually held for Benny Goodman, who previously also brought in a small swing group.

Thornhill Changes

New York—Jerry Mulligan, arranger and bop composer, replaced Bill Bushey on baritone sax with Claude Thornhill. Clarinetist Danny Polo has been doubling as road manager since the departure of Jimmy Lamare.

Mingus Opens

Oakland, Calif.—Charlie Mingus, ex-Hampton bassist recently in a two-bass band with Red Callender, opened here just before Christmas at the Knotty Pine. Mingus has Buzz Wheeler, piano; Kenny McDonald, drums, and Herb Caro, tenor, with him.

Weems Romance Hits Wedlock



Santa Monica, Calif.—Ted Weems takes over where the deacon left off, following the wedding of trumpeter Bill Conrad and singer Marianne Dunne. Both are with the Weems band, which has been playing at the nearby Aragon ballroom in Ocean Park.

Toots in Waffle Wagon

Sam learned bugling in the army during World War I, and he perfected his technique on his waffle wagon in the streets of New Orleans. He spent 11 years with a vaudeville troupe and passed up an offer from Bing Crosby to join his Kraft *Music Hall* show back around 1936.

It's too bad CBS turned a cold shoulder because they have the only two-way wire from here to New York. Considering the success of Mutual's *This Is Jazz* show out of New York some time ago before clashing personalities caused it to fold, this one would have been a natural.

—Nick Gagliano

Ex-Leader Mayhew Joins Weldon Ork

New York—Former band leader Nye Mayhew, who had his own crew around here in the middle and late '30s and played the entire summer season of 1937 at the Glen Island casino, has joined the orchestra of Sonny Weldon at the Stork club.

For the last few years, Mayhew has been operating his own piano store and playing occasional club jobs. Others in the Weldon band are Charlie McCarty, trumpet; Danay Prime, drums; Ralph Dunham, bass; with Mayhew, tenor, and Weldon, piano.

Tying It Up With A Flourish



New York—Can hardly blame Benny Goodman for that speechless look as he gives the o.o. to the costume assembled by Kay Coulter to win the *Buttons and Bows* contest at the Paramount theater. Gimmick had nothing to do with Benny's appearance there but was a promotional stunt for the movie *The Paleface*, in which the song is featured.

CHICAGO BAND BRIEFS

Must Have Name, Novelty In Loop, But Elsewhere—?

By PAT HARRIS

Chicago—You can read anything you like in Chicago's fog-bound crystal, as to the future of big bands, Dixie, shows, bop, and so forth. Portents are all over the place, but only two things seem clear: first, that only names and novelty draw anything in the loop; second, that business is desperately bad in most of the outlying areas.

The Blue Note has almost come to the conclusion that Dixieland is not worth the trouble, as far as it's concerned. Only "traditional" jazz they've had has been Muggsy Spanier's outfit, and the Louis Armstrong all-stars, both circumstances when the Note's "name" addiction was its nemesis. So the chief loop jazz spot's plans, with a corner on all the "names" available to Chicago, are veering toward the singers and groups it has found most successful. Return visits are slated for Sarah Vaughan, starting February 14 for four weeks, and Charlie Ventura and Billy Eckstine sometime 'round June.

Lester Young's band will be with Sarah, who follows King Cole, who follows the current Woody Herman date at the Note. Max Miller is playing intermission piano opposite the Herman band. Duke Ellington's band has two weeks after the Vaughan-Young engagement, with Dizzy Gillespie expected late in the spring.

Which, in a way, brings up the problem faced by Jack Peretz with his new Music Bowl. Peretz, who did not sell the northside Rag Doll, as has been reported around Chicago, is trying to pattern the upstairs Bowl after the basement Note. Going up must be a lot harder than stumbling down, for the Bowl's first—and very well-balanced, musically—bill fell flat on its face.

Bowl Empty

At press time the place was empty. Since it has a 500-person capacity, the dozens of empty tables spanning out to its three bars can look very bare and white indeed. First show, put together a week before the Christmas opening date, included Art Van Damme's quintet, the Bob Perkins trio, singer Mildred Bailey, and pianist Dorothy Donegan. A wonderful collection, one of the best in town, except for the discouraging view from the bandstand.

If the Peretz boys can hold out, financially, until Lionel Hampton comes, then things may get going on a business basis. Hampton opens January 25 for two weeks, with the Perkins trio held over for intermission. Accordionist Van Damme closed last week, and with new guitarist Red Roberts, opens at the Stage Door in Milwaukee next Monday for two weeks. Bailey and Donegan closed with Van Damme.

Everyone Peretz tries to book—and there are few enough bands left of the type the place probably ought to house—either is tied up with tours in other areas, signed for the Blue Note, or just unwilling. Nothing like trying to run an amphitheater like the Bowl without food, dancing, or music.

More Northside Dixie

A new Dixie spot is Isbell's restaurant, on Bryn Mawr just east of Broadway, and in the same neighborhood as current Dixie hangouts, the Tailspin and Rupneck's. Band, billed simply as "The Dixielanders," includes Jack Ivett, cornet; Jimmy James, trombone; Charlie Morrell, clarinet; Floyd Bean, piano, and Danny Alvin, drums. All have played with enough "Chicago style" jazz greats to complete a directory of same. Isbell's, which hasn't had a band in over a year, ought to be really rocking by this time.

Bud Freeman is definitely staying in Chicago, he says, and finds "clubbing" dates the most satisfying work he has done in some time. He likes to play for dancing, and the jobbing around gives him more of an opportunity to play what he likes.

Freeman's band, with Bill Dohler, sax; Charlie Spero, clarinet; Sheldon Robbin, piano; Jim Barnes, drums, and Floyd O'Brien, trombone, played the New Year's eve dance at the Sherman hotel, with Art Van Damme's quintet and the Harmonicats. Bud didn't have a trumpet at press time—"Chicago's kind of short of good trumpet players,"

he explained. The Sherman date reminded us of the period around 1942 when Freeman had the "house" band at the hotel, and Dohler and Paul Jordan were with him then.

Onetime Artie Shaw arranger (*Even-song, Two in One Blues*), Jordan is currently playing piano with one of the two trios at the Silver Palm, a strip house at Wilson and Broadway. His cohorts are drummer Russ Morrison and tenorist Charlie Clark. Other trio is composed of Gene Russell, piano; Jimmy Powers, drums, and Bill Schulze, tenor.

Unit at the New Haven, on W. Madison street, happens to be Chester Hickman's group, not Nate Harbor's, as we said in the last issue. And it is now a quartet, having added John Gardner on alto and tenor, to Hickman's piano, Harbor's guitar, and Skin Willie's drums. Sylvester Hickman, Chester's brother, is still at the southside Club Algiers, with Adam Lambert and Jimmy Bowman.

Ammons, Archia Again

Hear that Tom Archia, bop saxist, at the Mocombo, and Gene Ammons, suffering similarly, at the Congo lounge.

Bee Hive started its Sunday concerts, from 4 to 7 p.m., January 9. Both Art Gronwall and George Zack seem to be "on call" for the piano spot in Miff Mole's band there, which is probably a logical, though slightly unusual, arrangement. Band is really good, and Fred Greenleaf, a comparatively unknown trumpeter from Detroit, more than holds his own with the polished trombone Mole has been displaying. Darnell Howard's easy clarinet, and Baby Dodds' fascinating machinations at the drums.

Baby's Tale

Dodds, whose cymbal setup consists—suppose this is an old story to everyone else—of his 30-year-old 18-inch Zildjian, and a 12-inch mate, provides a welcome relief from the smothering chuh-chuh of the hi-hat pair every other drummer seems to consider indispensable. Personally, we find Dodds' snare drum roll, which supplies a similar base, much more pleasing. That's Dodds' reason, too, of course, plus the fact that his left foot has a heel-and-toe beat which, apparently, either messes up the hi-hat or blocks the right foot's work on the bass drum unless allowed its independence.

Carl Williams, drummer with Lee Collins at the Victory club on N. Clark street, performs, on occasion, an eight or ten-minute drum solo which is guaranteed to make listeners who abhor such things admit an exception. Suggest d.s. addicts Barrett Deems, Claude Humphreys, and Jimmy Kilcarr take note.

Shash Three Shift

Leon Shash's sensitive trio moved from the Randolph Square to Jud Knight's theater lounge, at 63rd and Stony Island. Violinist Eddie Vana and accordionist Shash are able to sing there, which they couldn't do in the loop spot. This, too, they do well. Catch their hilarious burlesque of *You Can't Be True, Dear*, and the neatly un-sticky job on *Slow Boat to China*.

Chet Roble, with Boyce Brown and Sammy Aron, at Mickey's on the west side. Roble, who was on the Ernie Simon WBKB television show, may get his own television soon.

Lane Limited

Johnny Lane's band, from which Jimmy James has departed, will play only Fridays and Saturdays at Rupneck's during January. Lane hoped to get either Floyd O'Brien or Bud Wilson, who was with Pete Daily on the west coast, to replace James' trombone... a difficult job.

Doc Evans' combo, still tops in our book, held over at the Tailspin, and still may be there. Sidney Bechet con-

Feud Ends



New York—And so, to the strains of *Cherokee*, band leader Charlie Barnet and booking agent Billy Shaw bury the hatchet. Only this time they didn't bury it in each other's skull, as they've been doing for the last six years. Feud started when Shaw, then the Mab's personal manager, tried to sue for some back commissions. Two didn't speak until night they met at Sarah Vaughan's opening at the Clique, when our photog made this historic shot.

tinues to hold the Jazz Ltd. spotlight.

Hotel Sherry on the southside had Ramon Monchito's band following that of Emilio Reyes into their Supper club room. Eddy Duchin may come to the Chicago theater late this month. The Marion Hutton—Jack Carson team there currently.

Florence Desmond into the Mayfair room of the Blackstone hotel January 21 for four weeks, with the Dick LaSalle band still there. Danny Casella continues in the Blackstone's Balinese room.

Brookes Randall filled Nancy Reed's spot in the *Salute to Gershwin* show at the Sherman. Ghost singer for Joan Caulfield in the movie *Blue Skies*, and for Virginia Mayo in *The Kid from Brooklyn*, she works opposite baritone Robert Deu in the show, currently played by Jack Fina's band.

Dardanelle Celebrates

Mississippi miss Dardanelle, whose boys—Johnny Gray, guitar, and Paul Edenfield, bass—tell her to "wear your lace and you can jump all you want," celebrated six months at the Sherman hotel's Celtic grill on January 3.

The room never had any but strolling units before, and the long engagement is probably a reflection of the trio's excellence. *Sunday Kind of Love*, *Night and Day*, *How High the Moon*, were all unobtrusively included in one set, with Dardanelle at the piano on *Day and Moon*, vibes on *Sunday*. Guitarist Gray, who spent a year with the Ray McKinley band, joined Dardanelle for the Chicago job, but both he and Edenfield were with her for several years.

Fields' Three Trombones

Four Shades of Rhythm at the Howard street Bar of Music. Herbie Fields, brought in for three days at the Silhouette, stayed ten, and proved again that he's got the right band for that sometimes difficult spot. Fields returns to the Silhouette February 1, following Johnny Scat Davis' band and the Big Three trio.

Fields, who has a new trombonist, Bobby Burgess, formerly with Sam Donahue, planned to add Walter Robertson, trumpet and trombone, from the Gene Krupa band, and Krupa tramist Frank Rosolino. He expects to play the baritone sax, with the three-trombone choir, and standbys Fred Radcliffe, drums; Rudy Cafaro, guitar; Danny Martucci, bass, and Joe Gatto, piano, will ride right along. Silhouette will have a nightly WGN remote when Fields returns.

Bill Forman To Take Rest; Disbands Ork

New York—Following a road tour, Bill Forman has disbanded his orchestra for a few months' rest.

Ork had an unusual setup of three trombones, one trumpet, tenor and clarinet double, baritone and clarinet double, and four rhythm. Forman is an ex-arranger for George Paxton, Johnny Long, and Jimmy Dorsey.

'49 Not Helping Philly Any

Philadelphia—The new year holds little promise for the music fans here. Bad business at the jazz concerts staged at the Academy of Music this season has found the jazz promoters running to cover, with the many name band dance promotions being just as disastrous for the one-nite dance promoters. Another major spot lost is Ciro's, which was sold by the Frank Palumbo interests to a local syndicate which is calling the room the Roost.

Under Palumbo aegis, the room this season offered Billie Holiday and Sarah Vaughan among other top music names.

Names Pared Off

Still carrying on, but with the name diet not as steady, is the Click, name band spot. For the first time, Palumbo has been bringing in the Negro names and in recent weeks played Count Basie and Duke Ellington, with Pearl Bailey and Nellie Lutcher among the singing names who alternate with bands in top billing.

Mayfair room of the Mayfair House clipped the music making to Saturday nights only, with Abe Neff and Kay Carroll's chanting getting the nod. Philly fast is returning to its one-nite-

a-week status, Joe Barker promoting proms for the swells at the Barclay hotel's Mirage room with Sylvan Herman's music. In Harlem quarters, Jimmie Gorham plays for Tuesday night dances at Elate ballroom.

Back to Dancery

Joe Frassetto, after a one-nite swing, returned to Wagner's ballroom with Selma Gale, new vocalist, on the stand. Dennis Sandole, instructor of modern harmony at the 20th Century Institute of Music, arranging Stan Kenton's new and unpublished *Threnody*. The Buddy Williams band has added a bongo player.

Maestro Williams, who is doing some scoring for Claude Thornhill's new band, is set for a stretch next summer with his own aggregation at Steel Pier in Atlantic City, N. J. Jack Almeida, former guitarist-singer with Dean Hudson, is doing a solo stint at local cocktail-eries.

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Discerries A Little Slow In Waxing

Hollywood—With the end of the recording ban last month, action within the local platter firms was varied—if anything, a little slower than had been anticipated. Victor and Capitol were first at the etching tables, with the former cutting the Masked Spooner and Cap doing Jo Stafford and Gordon MacRae backed by Paul Weston.

Decca, Columbia, and MGM were busy setting dates, but early in the postban period had done nothing.

Independent companies located here were halted before signing new licenses to record by an order from Petrillo that they apply directly to him in New York for their okays.

Jim Seeks Stability

Formerly, local officials were authorized to pact the companies, but, it is reported, this time Petrillo wants to assure stability on the part of the indie firms before offering them the franchise to press.

Subsequent action had Capitol readying sessions with Peggy Lee and Dave Barbour and other top names of the stable.

Decca's first waxings were set for the Andrews Sisters and the Mills Brothers, MGM had Art Lund up, and Victor added Freddy Martin, Rose Murphy, Dennis Day, and Ike Carpenter to its early lineup. Yet, from here, it didn't look as though any company was out to flood the market.

Dorothy Shay will wait until she arrives in New York next week before cutting for Columbia. She will have some 20 tunes ready by that time. Buddy Clark was paired with the Ray Noble crew for four sides at press time for Columbia. Ditto Doris Day.

Modern records was prepping a session for Hadda Brooks. And Capitol is blueprinting work for Frank DeVol, Margaret Whiting, and Jack Smith.

The tune which may get the first big push since the abolition of the ban is

You Was, penned by Sonny Burke and Paul Francis Webster. Published by Les Brown's Crystal music, it has been skedded for early waxing by a number of key vocalists.

Patti Andrews and Bob Crosby will team up to record it for Decca. Doris Day and Buddy Clark for Columbia. Peggy Lee and Dean Martin for Capitol. Latter coupling brings Miss Lee out of the solo bracket for the first time.

Martin had been signed by Cap to record with his comic partner Jerry Lewis, but firm thought it would try him in romantic singing role opposite Miss Lee.

Decca recently signed Louis Jordan to a new three-year contract, and the Andrews to a five-year pact. Along with news of the ban lift came word that Morty Palitz quit Decca and moved over to Columbia, where he will work with Ben Selvin. He formerly was coast head of Decca and preferred the switch to Columbia to a transfer to Decca's New York office.

Also, it looks as if Columbia will get the services of Herb Jeffries, who walks out on Exclusive when his contract expires the end of this month.

Mel's First for Cap

Mel Torme will be in town this week to cut his first sides for Capitol. He recently signed with the firm after terminating his ticket with Musicraft.

Miami Club Books Colored Artists

Miami—Something new in entertainment has been added to the Miami scene as Tony Lopez, six years a band leader at the Clover club, opened his 600-seat Monte Carlo club on the Tamiami trail with a show headlining the Ink Spots.

This marks the first time in almost a decade that colored entertainers have been featured in a white cafe in this area. Lopez had the Ink Spots booked for one week with option and says that Bill Robinson and Ella Fitzgerald will be his next headliners. White supporting acts will be used. Lopez also heads his own nine-man outfit to supply the music.

Miami Beach returned to the name band fold with the new Copa Cabana night club presenting Xavier Cugat and his troupe for a five-week stint. Sammy Kaye is slated to follow.

—Paul Wimbish

Al Jolson beat the ban end by cutting a pair of sides for Decca early last month with vocal backing by the Mills Brothers.

NBC has announced that it will begin transcribing its Thesaurus recorded service after stating that it was first net to pact with the AFM since the ban.

STRICTLY
AD LIB

by THE SQUARE

Kay Starr is launching a search for feminine talent for her ABC network show from Hollywood. Girl singers and instrumentalists will be featured as guest artists and selection will be made solely from audition recordings, which should be sent to Ted Toll, former Beat staffer, at the ABC studios in Hollywood. . . . Billie Holiday and her press agent, Jerome Lee, have had a falling out, with legal action threatened.

The Four Top Hatters, Carmen, Chet, Beanie, and Pat, have been in the Mermaid room at the Park Central in Manhattan for seven months and still are going strong. . . . Connie Boswell, with GAC for years, has signed with MCA. . . . Mrs. Jimmie Lunceford lost her court suit to enjoin Eddie Wilcox from using the late leader's name in billing for his orchestra. . . . The Johnny Desmonds are awaiting an heir.

Elliott Wexler from Philadelphia, who has interest in a record distributing firm, will act as personal manager for Benny Goodman. . . . K. K. Hansen, former band publicist, has been promoted to lieutenant colonel in the army. He is stationed in Washington, D. C.

Claude Thornhill gave Buddy Stewart leave of absence to remain in New York when the band left and build a vocal group for the ork.

The unity coalition party filed a protest with Local 802, AFM, over results of their recent election, which held the blue ticket over and returned President McCann to office with a margin of only 80 votes. . . . Vince Markee, one of the better advance men on the road, is back with Lionel Hampton after a separation of several months. . . . Cee Davidson, ork leader, has been given an indefinite holdover at the Chez Paree in Chicago by operators Joey Jacobson and Mike Fritzel.

S. Brunson Campbell this month is releasing a record of *Maple Leaf Rag* dubbed from a piano roll made by Scott Joplin, the composer, in 1902. . . . Connie Haines and Bob Clarke, Broadway actor, have found each other. . . . Judith Blair, former Del Courtney vocalist and wife of Bobby Mayo, the dancer, is expecting the stork.

Chick Kardale, one of the hippest song pluggers in the trade, now is Chicago rep for a hillbilly publishing outfit, Hill and Rain Songs, with *Bouquet of Roses* as his first plug. . . . Anita O'Day nixed her offer from Victor and will stick with Signature. . . . Gotham's Royal Roost plans to import King Cole in March and Nellie Luther in April.

The Sheraton corporation bought the Park Central in New York and will call the hotel the Park Sheraton. . . . Frankie Carle was playing the Cafe Rouge at the Pennsylvania for the fifth time when its name switched to the Statler on January 2. . . . Within one month Jimmy Savage, word wizard, quit Balaban & Katz ad department after two decades, married May Concannon, his nurse during a recent sojourn at Michael Reese hospital, and started a daily column in the Chicago Tribune.

U Of Minnesota Gives Opera Book Award

Minneapolis—Dr. Herbert Graf, stage director of the Metropolitan Opera House since 1936, has been awarded a University of Minnesota fellowship to write a book about opera. The fellowship was made possible in part by assigning funds derived from presentation of the Metropolitan Opera on the Minnesota campus in recent years.

Tentative title of the volume, to be published by the University of Minnesota Press, is *Opera for the People*. Numerous illustrations will be included.

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Masters' Men Play Subdued Stuff Into Sound Absorbents



Chicago—Frankie Masters' recently organized band sports a vocal group, the Swing Masters, who are shown in the first photo. From left to right they are band vocalists Tommy Traynor and Phyllis Myles, trumpeter Irv Trisko, and altoist



Bill Caulkins, Paula and Betty of the Merriel Abbott-produced ice show in the Stevens hotel's Boulevard room get an assist from the masterful Masters, in the center picture. Last shot shows Masters sidemen Max Wayne, bass; Morty Nathan,



drums; Laure Gautraux, Chick Coleman, and Trisko, trumpets, and Mal Stephan, trombone. The band is reviewed in this issue.

Maybe Masters Not So Mickey After All

Reviewed at the Boulevard room, Stevens hotel, Chicago.
Trumpets—Chick Coleman, Laure Gautraux, and Irv Trisko.
Trombone—Mal Stephan.
Sax—George Albrecht, Norman Maxwell, tenors; James Putman, Bill Caulkins, altos, and Jack Wald, baritone.
Rhythm—Ray Browne, piano; Max Wayne, bass, and Morty Nathan, drums.
Vocals—Phyllis Myles and Tommy Traynor.
Arrangers—Stu Charles and Eddie Baxter.
Frankie Masters, leader, vocals.

Chicago—Sometimes one is tempted to dismiss the bands playing in spots like the Stevens' swish Boulevard room, the Drake, the Palmer House, or the big Karzas ballrooms as "mickey," with no identifiable standards other than supplying a good dance beat to the latest tunes.

How far the Frankie Masters band would deviate from this pattern, if it had a chance, is problematical, but it is certain that the blue-fringed damper of the room makes sound, not to speak of more than a minimum of music, something both band and listeners have to strain to catch.

Masters' musicians, however, though their individual experience records seem to echo the name Wayne King (they are all Chicago men) are often worth struggling to hear.

In Six Months

Masters opened at the Stevens November 19, for a six-month stay, after disbanding the group he had on the west coast, which had played at the Aragon ballroom in Ocean Park, Calif., and at the Palace hotel in San Francisco.

Current group was put together here in Chicago, and rehearsed for ten days before the Stevens opening. Five of the men, Wald, Nathan, Putman, Gautraux, and Stephan, were with Masters' bands before. Singers Phyllis Myles, who is Masters' wife, and Tommy Traynor are holdovers.

Having caught the band both in re-

hearsal and doing its stint behind the Boulevard room's ice show and dancers, as well as a recent *Treasury Bandstand* broadcast, we regret the difference between the rehearsal performance and the others.

Difference resulted from someone's idea of necessity, and Masters' gently persistent reminders to "keep it low, boys."

With three trumpets and one tram, instead of the six brass Masters had before the Stevens' date, limiting the volume shouldn't be such a problem. But the guys really can blow, so playing into the thick carpets must get tiresome after a while.

Jazz Treatment

Most pleasant thing we heard them do was a restrictionless wide open jazz treatment of *Jingle Bells*, of all things, arranged by Stu Charles. Their *Lillette* has a boppish bit following Masters' vocal but so carefully controlled it probably never will be noticed.

Slightly more sincere attempts were made by trombonist Stephan, in one very brief chorus, and pianist Browne, who was just doodling at the time. Bassist Max Wayne, who was with Stan Kenton in '44 and '45, and on Kenton's record of *Southern Scandal*, hasn't forgotten that early training.

Laure Gautraux was with Charlie Agnew when he was 14, and since has played in Henry Busse's and Del Courtney's bands. He's 21 now, and plays a strong, lyrical, Jamesish horn, in brief solos scattered through tunes like *Little Jack Frost*, *Get Lost*.

Most of the time, however, one section or the other holds its horns while the other plays obligato to the ever-dominating beat.

Toys with Song

As for vocals, Traynor does an outstanding job on such things as *You Go to My Head*, when he rather toys with the song, neither wading right in nor floundering on the surface. *Head* segued into a Myles *Make Believe*. Masters' vocals were almost always inaudible.

Band backs the show capably, the dancers seem happy, no one is disturbed by loud noises while chatting over their dinner, and, as we said, the drapes are fringed and the carpet deep.

—pat

Kitty's Brother Leads

Philadelphia—Lenny Kallen, brother of singer Kitty Kallen, is set for a musical career of his own, breaking in a small band of his own at the Shubert Musical bar.

Rename Local Heads

Burlington, Vt.—Robert Mario and Don Hayden were re-elected president and vice president respectively of Local 351, AFM. Hal Bessett also was re-named secretary.

Capsule Comments

New York—Ex-band chirp Betty George (Sam Donahue, Glen Gray) does well for herself in her first worthwhile Broadway legit show. Though she received billing in the ill-fated *Heaven on Earth* (as Joe E. Lewis put it, "I was in Chicago when it opened, took a jet plane to New York, and still missed it"), the buxom beauty gets much more spotlight in *As the Girls Go* opus.

Other than the lead, the gorgeous George gets the major slice of song material and really deserves program credit. The gal does right well for herself and, as mentioned in the *Beat's* review of her performance at the St. Moritz last spring, can do well without microphone assistance. And so another ex-band chirp graduates.

—jeg

New York—Skitch Henderson's hopes of presenting the much discussed College inn Gershwin show at the Capitol theater were shattered because of lack of available time and facilities, mainly the former. Show is loaded with talent so Skitch settles for a Gershwin medley of *I've Got Rhythm*, *Love Walked In* and *Fascinating Rhythm*, displaying his personal talents at the piano on *Love*, with good lighting helping the whole deal.

Opener of show also features the leader at the keyboard. His two vocalists, Nancy Reed and Andy Roberts, score heavily with a pair of tunes each, both showing fine stage presence and personalities.

Julie Wilson, new singing rage of the smart spots, is featured with Burt Lancaster's company but does only two tunes, *A Little Bird Told Me* and a duet with the killer of *Pretty Baby*. The applause warranted her doing more singing.

—jeg

Milwaukee Ops Mutter About Biz

Milwaukee—"Aw, the guy's a jerk! He don't draw nuthin'!" Many complaints like this have been muttered by dissatisfied operators hereabouts.

Well-known artists such as Herb Jeffries, Buddy Stewart, Butch Stone, George Auld, and recently Jackie Paris have laid eggs here at one time or another. And the artists are not too much to blame because they are excellent musicians and showmen. The fault may be with the promotion or generally bad business conditions.

Cab Boosts

However, Nick "Genelli" Showboat owner, should have nothing to beef about with Cab Calloway scheduled at

Fields at Dancery

George Devine's Eagles ballroom had Fields in for a one-niter on January 2. Due in later on are Orrin Tucker, Claude Thornhill (16th), and Lawrence Welk (23rd).

Alfred Gallodoro, famed Milwaukee classical clarinetist and saxist, appeared here in a recent concert.

The interesting Bartok *Six Roumanian Dances* and *Concerto for Doubles*, written and arranged by Milwaukee-born Ralph Herman, were included on the program with such varied items as Chopin's *Fantasia Impromptu*, *Summertime*, *Oodles of Noodles*, and *Holiday* for Strings.

—Shirley Klarner

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Hearsal

St. Joseph, Mo.—Dick Haughton's ork in Wichita has lost its reputation of being the first to travel to jobs in a hearsal.

Jean Ake's band, according to leader Ake, predates Haughton in this category by six years. In May, 1943, Ake says, he bought a hearsal from a local mortician. But rather than being of service to the band, it's been nothing but a jinx and headache.

After paying \$400 for it, Ake left on a two-week tour with 14 men only to have five tires blow out, causing the band to miss opening night and make the manager sore enough to cancel the four-week option. This in turn caused them to lose the contract with their booker.

They came home, started jobbing, and the hearsal burned up and exploded at a New Year's eve affair. Lost \$4,000 worth of equipment and instruments. Then the dance hall burned down, and his wife left him.

"All I got out of it," says Ake, was a slogan—"Everything's Dead But Our Music."

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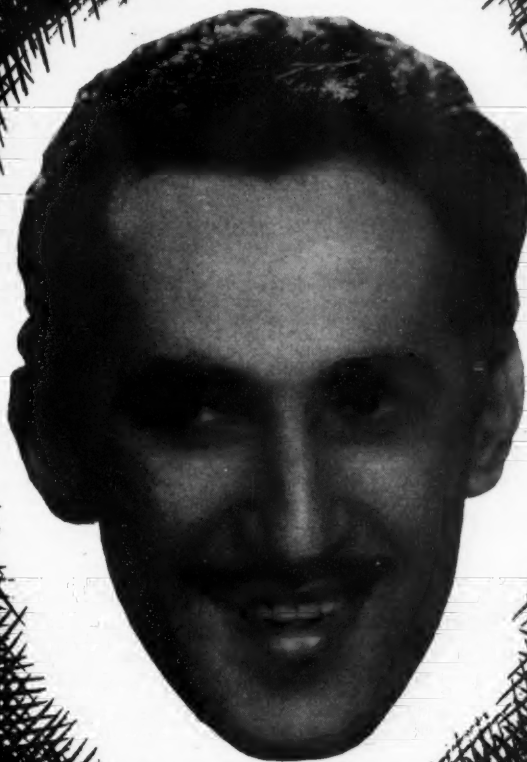
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Down Beat Readers for voting us tops in the Instrumental Combo division of the 1948 Down Beat Poll and for selecting me 2nd to Duke as your Favorite Soloist.

Thank you -

Readers of Metronome for voting us to first place in the Small Band division of the Metronome All Star Poll and for voting me tops on Tenor sax.



Thank you -

Ralph Watkins and Bill Faden of "The Royal Roost", Frank Holzfeind of "The Blue Note", Ernie Byfield of "The Hotel Sherman", Frank Palumbo of "The Click", and George Devine of "The Million Dollar Ballroom". We realize that a great part of our success may be attributed to your wonderful co-operation in providing us with ideal conditions for presenting our "New Sounds in Music".

Thank you -

Disc Jockeys for your efforts in whirling our records into the "Best-Seller" class. We are sincerely grateful and hope that you'll like our first RCA Victor release which will be forthcoming very soon.

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MOVIE MUSIC

Murder, Music Mix Well In 'Unfaithfully Yours'

By CHARLES EMGE

Hollywood—Movie makers, who like to go highbrow from time to time, have made several attempts to build pictures around the psychological and entertainment value in symphony music. Darryl F. Zanuck, production boss at 20th Century-Fox, is one of the few Hollywood bigwigs who is not afraid to depart from this rather beaten-path formula.

He has turned out, in *Unfaithfully Yours*, the first picture in which this type of music, and the musicians who play it, are presented without enveloping them in that air of stuffiness that drives so many away from concert halls.

And for those of us who believe that music in movies should be used mainly as a functional element to create and sustain dramatic values, *Unfaithfully Yours* is one of the best since the advent of sound pictures.



Charlie

About Sympho Stick Waver

The story deals with a prominent English conductor (Rex Harrison), a character faintly reminiscent of Sir Thomas Beecham in that he sports a title and inherited a large family fortune.

Harrison is madly in love with his American wife (Linda Darnell). He is also very talented, highly temperamental, and, like many a sympho stick men, slightly screwy.

Returning to U.S. from a tour, he is confronted with evidence that Linda has been "unfaithful" to him with his secretary.

He tries to discard the idea as too fantastic to believe, but during his next concert, as he conducts an extraordinary performance of what might be the N.Y. Philharmonic symphony, he is carried away by jealousy, evolves a plot to murder his wife (slashing her throat with a razor), place the blame on the secretary, and send him screaming to the electric chair.

Music Interwoven in Story

To explain to those of you who have not seen this picture how the orchestral numbers (Rossini's *Semiramide* overture, Wagner's *Venusberg* music from *Tannhauser*, Tchaikovsky's *Francesca da Rimini* overture) are woven ingeniously into the "plot" would detract from your enjoyment of the freshest screen story (an original by producer Preston Sturges) we have seen in a long time.

Be sure to see it from the start—and don't let the "classical" (that word, like "jazz," should be outlawed where music is concerned) music angle scare you. This picture is sheer entertainment, adult variety, of a higher order.

Rex Rates Raves

For musicians, one of the most interesting features of *Unfaithfully Yours* is the outstanding performance of Harrison, always a fine actor and, in this role, a really fine conductor.

Though he is one of the movie colony's most enthusiastic collectors of hot jazz or swing (pick your preferred term) records, Harrison cannot read a note of music and readily admits only the most casual interest in symphony music.

To perform his role in this film, he spent his evenings for several weeks under the coaching of Robin Sanders-Clark, a young and capable English conductor, who somewhat resembles

Harrison. This coincidence accounts for the rumor that the musician doubled for the actor in the concert scenes.

Members of the orchestra assembled to do the visual work under Harrison's baton have assured us he received no assistance from Sanders-Clark during the filming except "cues" which the musician signaled to him from beyond camera range.

Ork Scenes Fine

The rehearsal and concert scenes deserve special mention. As most of readers know, the musicians seen in movies rarely record the music they appear to play. Before the camera they perform as silently as possible (the violinists usually soap their bows) to a playback, or a guide track to which the final recording can be fitted.

Here, as usual, the music was recorded (and wonderfully) by the studio staff orchestra, augmented to symphony size, under music director Alfred Newman.

"Sideline" musicians, as they are called, may vary in background from former symphony and theater conductors to musicians who couldn't have held jobs on the late Federal Music Project's beer joint division.

But they have to look and act like musicians, and that they do in this picture.

Neither Snow Nor Rain...

Sioux City, Iowa—After battling the season's worst blizzard and cold wave thus far for nine hours with no rest or food, the new Jimmy Dorsey band walked into the Tomba ballroom and put on a wonderful performance.

The crowd wasn't anything terrific, but considering that all roads leading into the city practically were impassable, the box office did all right.

Dorsey and the band had the customers milling around the bandstand from start to finish. Not only were his dance arrangements well-received but the sidemen, old and new, provided a good show.

Charlie Teagarden and Maynard Ferguson, a youngster from Canada, in the trumpet section were outstanding, with the latter blowing the roof off. In the reeds, altoist Eugene Bockey stood out, and Ray Bauduc was tops on drums.

The band still had some one-niters left in the midwest before settling down at the Dresher-Wallick hotel in Columbus, Ohio.

—Bob Hatch

Duchin Plans Tour

New York—Eddy Duchin wound up a successful engagement at the Waldorf-Astoria for a Christmas vacation which ran through January 8, after which he was to reassemble his band for a theater tour. The Duchin band will return to the Waldorf in March.

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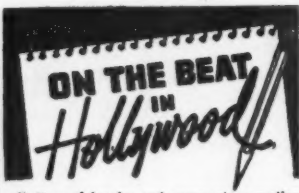
Hollywood—Rudy Vallee, who turns in a class A performance in his comedy role in *Unfaithfully Yours* (see *Movie Music*), asked one of the musicians how he liked working under actor Rex Harrison as a conductor.

"It was wonderful!" replied the musician, an old-time symphony man. "It was like working under Toscanini, or any other of the world's great conductors—only better. We didn't catch hell every time he made a mistake!"

Rex Plays 'Slightly Screwed' Role



Hollywood—Producer Preston Sturges, down front, watches Robin Sanders-Clark, left, and Rex Harrison work out a scene from the movie *Unfaithfully Yours*, an original screenplay written by Sturges. Harrison's role is that of a symphony conductor who plots a murder.



(Letters of inquiry and comment on motion picture musicians should be addressed to Charles Emge, 1038 W. 65th Street, Los Angeles, 44.)

Hollywood—For something different and interesting in underscoring of a straight dramatic picture, keep at least one ear on the soundtrack of MGM's *Art of Violence* (Van Heflin, Robert Ryan, Janet Leigh).

Notice how Bronislau Kaper has functionalized his music (we contend that no one goes to a movie to hear a "symphonic tone poem") by subordinating the music in favor of sound effects where the latter were more effective.

New 'Chase' Music

And for an entirely new approach to what is generally called "chase music" and so frequently comes out as just another version of that too well-known excerpt from someone's light cavalry overture, pay special note to the scenes in which Heflin is in flight from his conscience. Kaper used only two pianos, some woodwinds, strings, and two drummers with no brass.

By the way, one of the pianos was played by Mel Powell, whom most of you know from his work in other fields of music. At the other piano was Jakob Gimpel, who soundtracked those memorable piano recordings for Katherine Hepburn and others in *Song of Love*.

The recording orchestra was conducted by Andre Previn, who finished the job with the stick in his left hand, because his right wrist had been taped up due to a ligament injury.

Columbia is figuring on using the voice of Bing Crosby in a brief portion of *Jolson Sings Again*, dubbing in his original recording of *When the Blue*

of the Night, with the old "boo-boo-boo" stuff, so that Jolson can get in a line like "I might as well quit if that's what the public is going for nowadays."

Clearance has been granted by Bing and the platter company, but no one knows for sure what's going to be in a movie until after the final cutting.

Contrary to rumor, the George Pal production *Tom Thumb*, which will feature Woody Herman's orchestra and the voice of Peggy Lee, is definitely on schedule, though production has been delayed.

MGM records will release an album containing those great old Rodgers and Hart songs featured in their recently released biographical, *Words and Music*. The material was taken right out of the sound track of the film and has the original vocals done in the picture by Judy Garland, Lena Horne, June Allyson, et al.

Separate Sides

A separate record (two sides) will be devoted to Dick Rodgers' ballet music for *Slaughter on 10th Avenue*.

Toni Harper, who made her film debut in Columbia's *Manhattan Angel* singing *Candy Store Blues*, will do the same number in *Make Believe Ballroom*. Contrary to a Hollywood trade paper item, Columbia did not simply transplant the sound track (strictly against AFM regulations).

The song was rerecorded and a new arrangement written by Spud Murphy, according to Eddie Beal, Toni's coach and accompanist who was at the piano

USO To Be Reorganized

New York—Reorganization of the USO, for entertainment of servicemen in camps and hospitals, has been announced.

Included in the enlarged project will be many musicians and singers, solo instrumentalists, and combos taking part in the units which are being formed at present. Toward this end, a public campaign to raise funds for the support of the USO will be launched February 1.

The music industry was represented at the meeting when the decision was made by executives of the leading recording companies, representatives of the band booking agencies, writers for leading music magazines, and veteran band leader Noble Sissle, who is serving on the general campaign committee.

Announcement has been made that Claude Hopkins and his quartet have been signed to join the touring variety USO unit, *Harlem on Parade*, currently playing hospitals throughout the country.

Isham Jones-Like Ork Plans Shelved

New York—Plans to build a band along the lines and style of the old Isham Jones organization were shelved by Van Smith when La Martinique, where he was slated to open, was shuttered for a week and his date canceled.

Smith has been leading his own rumba crew at the Pierre hotel for the last two seasons, ending that run last week.

Tours New England

Salem, Mass.—Drummer Rickey King's new band will go on tour in New England January 15. Personnel has trumpets—Kenneth Scholnick, George Rigby; trombone—Roger Gagnon; sax—Harvey Litman, Dick Scott, Bern Crispy; piano—Kenny Miller; bass—Jimmie Oliver, and guitar—Louis Goutzes.

on both sessions.

Allied Artists' music director Lud Gluskin introduced something new to film scoring for AA's *When a Man's a Man* by building portions of his underscore around authentic Indian chants, recorded by *bona fide* braves during the company's stay on location in Arizona.

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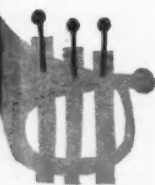
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ON THE SUNSET VINE

Union Trying To Erase Leader's Tax Liability

By EDDIE RONAN

Hollywood—Now that the headaches of holiday celebrations have been taken care of, musicians can return to the more mundane pains of the business. Latest wrinkle here to lighten the aches is the effort of Local 47 to erase the leaders' responsibility for retroactive unemployment insurance taxes. Union is requesting that operators sign a rider with each contract whereby their payments to the treasury will be credited to the leader should the department insist the leader is the employer.

Previously, as carried in this column,

the union got the state department of employment to set July 1, 1948, as the date prior to which the department would not assess leaders as employers.



Eddie

CBS two weeks ago broke a policy rule when it transcribed the two Spike Jones shows to be heard January 16 and 20. Spike left on tour January 10 and had to record the shows before leaving town.

At press time he was ironing out his troubles with Slapsy Maxie's so the club could open its doors for the holiday business. . . . Monica Lewis currently is at the Mocambo. . . . Kay Starr is lining up better talent for her ABC show. And producer Ted Toll has changed somewhat the format—an improvement. She spanned the holidays with her new hubby in Memphis. Kay will entertain at the inaugural ball in

Beneke Backs 'Em Up, To Camera



Hollywood—If all other methods fail, you always can whistle. Tex Beneke, at the Palladium here, shows two members of his band the technique, and provides an interesting study for the camera.

Washington, D. C., January 18, 19, and 20.

Billie Well-Deported

Billie Holiday, before coming into Berg's on Vine street, drew only fair on her two Gene Norman concerts. Observers say she is doing great at Berg's—her deportment as well as her singing.

Frankie Laine is pricing night clubs in which to plant some of his heavy 1948 earnings. Laine has signed for three weeks at the Oriental, Chicago, to open June 30 for \$19,000 for the three frames. . . . Carmen Cavallaro and the Modernaires go into the Cocoanut

Grove March 1. . . . Art Lund, after cutting a series of sides for MGM, is mapping a tour to begin some time next month.

Clark Dennis recently signed a personal management contract with Tom Shiels. . . . Looks like the romance between Axel Stordahl and June Hutton of the Pied Pipers is off key. . . . Rudy Vallee and Del Courtney, who recently signed with GAC, debut at the Cocoanut Grove of the Ambassador March 29. . . . Tex Beneke's pre-Christmas opening at the Palladium here was the biggest in a long time. . . . Kings re-

Incumbent Slate Of Local 47 Wins In Heaviest Vote

Hollywood—With all but a scattered few votes tabulated at press time, the incumbent ticket of officers of AFM Local 47, headed by J. K. (Spike) Wallace, was assured of re-election. More than 4,000 votes were cast, the most heavily balloted Local 47 election ever held.

A second and third ticket, headed by Ray Menhennick and Charlie Green respectively, followed in that order. Wallace has been president since 1940.

Elected with Wallace were John te Groen, vice president; Frank Pendleton, recording secretary; Al Meyer, financial secretary; John Boyd, Dick Dickinson, Van Gatewood, trustees, and Warren Baker, John Becker, Art Ginder, Don Morris, Maury Paul, directors.

Phil Fischer and Frank Pendleton were voted in as delegates to the AFM convention.

Term of office is two years.

Restaurant says it will book live music into its new cocktail lounge.

Gagelites Paired

Carlos Gagel has paired two of his stablemates—Woody Herman band and the King Cole trio—for a series of concerts across the country, starting February 14 in Ames, Iowa. Other cities will include Chicago, Boston, Pittsburgh, and New York.

Duke Ellington is inked for the Million Dollar theater for one week starting February 22. . . . Gene Autry is trying to buy radio station KTSA, San Antonio, Texas, for about \$500,000. . . . The Ocean House, previously a private operation, was set late last month to open its doors to the public with a new live music policy.

Mercury records tossed a New Year's eve tribute bash at the Palladium honoring Frankie Laine. Carl Fischer and Ike Carpenter band played the show-concert. The Carpenter crew works the Pasadena civic, January 14 and 15.

Eddie Orta will hit the road as pianist-conductor for Dorothy Shay when the Wilshire Boulevard hillbillies begin her tour this week. . . . Beryl Davis' mother from England spent the holidays with daughter and new son-in-law, disc jockey Peter Potter. . . . Dave Rose and Betty Bigelow may wed this month.

Melcher Signs Writers

Marty Melcher has signed song writers Sonny Burke and Paul Francis Webster to a personal management pact. . . . Song penner Ned Washington is hospitalized. . . . Vicki Zimmer is now at the Zambaanga. . . . Opie Cates is currently disc jockeying over KFWB. . . . Illness forced disbanding of Norm Malkin's Melo-men. His wife, vocalist Margie Rae, is working as a single at the Gaylord Gay room.

Million Dollar theater is having a tough time continuing 50-50 policy. Most big artists demand guarantees. Nellie Luther currently is at the spot but with a guarantee. Horace Henderson has combo behind her. Billy Eckstine opens February 1.

Connee Heads New Deal At Club In Minneapolis

Minneapolis—Sick of looking at rows of empty tables, management of the plush Club Carnival has shuffled its policy and come up with a new deal.

Instead of bringing in new acts and band every two weeks, bookings now are for singles, who will be backed by a crack house band. Now in is Connee Boswell, to be followed by Chico Marx. Andy Russell, Joan Edwards, and others.

Emcee Harry Cool fronts the band which is made up of top local men like Bob Bass, Frankie Roberts, and the Bastian brothers—Biddy, ex-Krupa; Tony, ex-tenor with Dunham and Monroe, and Vince, WCCO staff arranger.

More in the jazz vein and, incidentally, drawing about the biggest crowds in town, is the Dome. Anita O'Day and her buddies now are spotted, replacing the Nick Esposito boptet. Pee Wee Hunt is scheduled to follow.

A four-alarm fire Christmas morning put the Music Box out of running order. Blaze destroyed the interior and gave the Metronomes, an Arthur Godfrey talent unit, a chance to collect insurance on their burned instruments. No one was in the building.

—Jack Tracy

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Seems We've Heard That Song Before

History is repeating itself. Bop is undergoing the same treatment as did swing when it made its widely acclaimed crash upon an unsuspecting world about 13 years ago.

The bopists may be all excited about the commotion centering around the introduction of their product, but it is no greater than and no different from the hubbub that was under way in January, 1936, over that puzzling, unknown quantity of music—swing.

Customers frequenting the bistros that featured that type music at that time, the Onyx club for instance, complained bitterly about the noise.

There was no dancing, just sitting and listening, and the uninitiated would complain about the noise of this swing stuff, just as does the Joe Public portion of the crowds hearing bop at the Roost and Clique.

And, as today, all were good for return trips to shock their cloistered fellowmen with introductions to the latest trends in music.

Big bands featuring swing sometimes were condemned because the public couldn't dance to them. You'll find the same complaint around today about bands featuring bop, yet both swing and bop have definite rhythms.

In those days no two experts gave out with the same definition of swing. Each band leader had a different explanation, whether accidentally, or purposely for the resultant publicity.

Bop is getting the same treatment today and, just as the public prints were haunting leaders and publicists then for explanations of swing, so are they today asking what bop is all about.

Radio programs would bring on "these new swing musicians" daringly to introduce the style to bewildered home folks, who'd only complain or turn their dials.

Today the leading television shows have dared to show their homeviewers what the disciples of bop look like and how they play, getting lots of attention and about the same complaints as did their AM predecessors of 13 years ago.

Swing musicians were frowned upon as wild youngsters, interested only in playing jazz and learning nothing else on their horns with "no possible futures in music." And today? Same story, different characters.

Jazz Book Good Survey

Chicago—Next time someone asks you what jazz is, we suggest you toss the just published *Jazz: a People's Music* at him. It was written by Sidney Finkelstein, onetime book reviewer for the Brooklyn Eagle and music critic for the New York Herald Tribune, who wrote a book called *Art and Society* last year. At his rate of production, of course, we can't expect *Jazz: a People's Music* to be any more than it is, a survey.

However, not every author who has surveyed the field of jazz has Finkelstein's laudable attributes: a background of classical music, catholicity of taste, and a general musical tolerance.

Friends Get Credit

With these virtues, the aid of all the books on the subject, and the record collections of a number of friends to whom he gives credit for letting him listen, Finkelstein has managed to put together a book unique in a number of respects.

First, his ideas are bound to no thesis other than that jazz is a social music, "a product of many musicians and minds." From that point, his observations are the result of what seems to

be clear, logical, unprejudiced thinking. These theories about the what and why of jazz are the main value of his book. He has no mawkish sentimentality blighting his vision, but he does have a real affection for jazz music and a sympathy for jazz musicians.

As an example of Finkelstein's thinking: "If the great qualities of New Orleans music are to be revived, they must get a new life on the basis of new social conditions, which will enable the music again to become living, experimental and changing. This means that the music itself will be different."

Being written so recently, the book is able to devote attention to bop, too, with a rather more down-to-earth approach than some of the writing about bop now current.

There are some things wrong with the book, naturally. It is poorly edited. There are numerous misspellings, and

Double Take



Hollywood—No, it's not Johnny Long, though KGFJ disc jockey Dick Whittinghill is almost the band leader's double, and Long's always getting involved in things like this, too. Whittinghill, shown here in a meditative mood, is a former member of the Pied Pipers vocal group.

Shaw's Sprout



New York—Getting an early start, Bonnie Jo, 8-month-old daughter of Teddy Napoleon bassist George Shaw, seems to prefer papa's instrument, scaled to size. Innovation in technique there, too, we see.



NEW NUMBERS

ANDERSON—A son, Ronald Franklin, to Mr. and Mrs. Warren Anderson, recently in Kalamazoo, Mich. Dad is WGFG musical director.

BLACK—A son, Mark Elliot, to Mr. and Mrs. Winston (Winkie) Hepe, recently in Norfolk, Va. Dad is WTAR disc jockey.

HIGAKI (LEE)—A daughter, Darlene Cheryl, to Mr. and Mrs. Paul F. Higaki (Lee), November 21 in San Francisco. Dad, former Jimmie Lunceford and Lee Williams trombonist, now free lancing.

HOPE—A son, John Christopher, to Mr. and Mrs. Winston (Winkie) Hepe, recently in Norfolk, Va. Dad is WTAR disc jockey.

JACOBS—A daughter, Deirdre Ann (6 lbs., 3 oz.), to Mr. and Mrs. Vinny Jacobs, December 9 in New York. Dad is French horn player.

LAMOND—A daughter (7 lbs., 3 oz.), to Mr. and Mrs. Don Lamond, December 9 in Hollywood. Dad is drummer with Woody Herman.

SANO—A son, Patrick (6 lbs., 3 oz.), to Mr. and Mrs. Joey Sano, December 8 in Kenosha, Wis. Dad is singer with Nick Esposito.

TIED NOTES

DARRY-STONE—Len Barry, Sid Fields' manager, and Helga Stone, BBC singer,

at least one misnomer—"Les" Fuller instead of Walter (Gil) for Dizzy Gillespie's arranger. Also, the reader will be annoyed by the repetition throughout the book. It sounds a little as if this were the first and only draft and that, like many authors, Finkelstein doesn't like to read what he has written.

The 27 illustrations, by Jules Halfant, add absolutely nothing. There is a list of more-or-less obtainable records at the end of each chapter, to illustrate the points discussed, which may be of some use.

Jazz: a People's Music by Sidney Finkelstein. Citadel Press, New York, \$3, 274 p.—pat

CHORDS AND DISCORDS

Righteous Covers

Boston

To the Editors:

In the past you have made it known to your readers through rather righteous indignation that your selection of news material, cover material, and other communications was not bought but chosen on merit—and the implication there is musical merit.

I don't want to make an issue of that, although I think you do quite well considering temptations. But you must have outdone yourselves in selecting Frances Wayne for a cover (*Down Beat*, December 1). She certainly deserves the *Beat*'s recognition, besides contributing a pretty smart cover.

In this line I hasten to call your attention to neglect of a quite worthy musician, Mary Lou Williams, who wouldn't make such a bad cover either.

Charles Baldwin

Plenty Of Credit

Chanute Field, Ill.

To the Editors:

It was a pleasant surprise to see an article on the Japanese side of swing music in your December 1 issue. I just have returned from a 30-month tour there. During that time I caught several of the top Japanese bands, many of which are almost too exact duplicates of our top name bands.

For instance, there is Tanagochi, the "Tommy Dorsey of Japan," and a sextet, Goodman fashion, with the Stewart bass, that plays mostly for NCO club circuits. However, the Japanese are too stiff, and there is a terrific lack of improvisation. But of all Oriental musicians, the Japanese have grasped the American idea of jazz and swing best.

They have a knack of copying everything American, but the quality scale is low. Therefore, one would find after one or two renditions the music too cut and dried and without feeling. They are note for note and no jam, but I still give them plenty of credit.

Cpl. Donn F. Curtis

But Otherwise . . .

Long Beach, Calif.

To the Editors:

Bill Lawrence (*Down Beat*, December 1) worked in a local theater as a doorman, not an usher; he was discov-

December 1 in London.
BENNETT-ROY—Steve Bennett, with Joel Shaw's band, and Gertrude Roy, of the Morison-Norell agency, November 26 in Washington, D. C.
HANSEN-GEARY—Will Hansen, band leader, and Sara Geary, November 24 in Pittsburgh.
KRAUS-NEWSOM—Harold Kraus, lead sax with Danny Ferguson, and Tommie Newsom, November 28 in Shreveport, La.
LEWIS-KATZ—Nat Lewis, drummer with the Sol Yaged trio, and Mona Katz, January 9 in New York.

MILLS-HARRIS—Sidney Mills, music publisher and son of Irving Mills, and Gloria Harris, December 18 in New York.
NYE-LEONARD—Lewis Nye, with *Inside U.S.A.*, and Anita Leonard, song writer, December 5 in New York.

ROSE-MITCHELL—Al Rose, jazz concert promoter, head of Arkay records, and conductor of WFL's *Journeys into Jazz*, and Mary Mitchell, November 15 in Philadelphia.

SONITZ-BASILE—Carl H. Sonitz, circus advance man, and Elsie Janet Basile, daughter of band leader Joe Basile, November 27 in East Orange, N. J.
STANLEY-STARR—Harold Stanley, night club operator, and Kay Starr, singer, December 13 in Hollywood.

FINAL BAR

ANSELL—John Ansell, 74, composer and conductor, December 14 in London.

BERGENER—Walter T. Bergener, 46, band leader and former organist, December 14 in Cleveland.

CORNELY—Henry Cornely, 59, violinist and director of the orchestra at the old Mason (now Mayflower) hotel in Jacksonville, Fla., December 1 there.

DELEONE—Francesco B. DeLeone, 61, composer, pianist and teacher, December 10 in Akron, Ohio.

GERSHWIN—Mrs. Rose Gershwin, 71, mother of Ira and the late George, December 16 in New York.

HELMER—Max Helmer, 55, violinist, December 13 in Jackson, Mich.

KELLERMAN—Marcus Kellerman, 68, light opera baritone, November 6 in Detroit.

MILLS—Frederick A. (Kerry) Mills, 80, former head of the University of Michigan school of music, publisher and composer (*Red Wing*, *Georgia Camp Meeting*, *Meet Me in St. Louis*), December 5 in Hollywood.

LOST HARMONY

GLENN—Bud Glenn, band leader, and Armida Glenn, dancer, December 1 in Reno.

ered in another theater singing, not ushering, and the theater where he was discovered (the Million Dollar) is in downtown Los Angeles, not upstate New York.

Nancy Martin

Briefing On Bradley

New York

To the Editors:

I am a steady reader of the *Beat* and very interested in bands and personnel because I collect records, and I thought I'd say my piece. Right now McKinley is my favorite because he features a variety of jazz and novelties, which I think is smart.

But what I wanted to talk about is Will Bradley. I think it's a shame that he's not leading a band anymore because I think he was tops in the early '40s. He produced good men, too. Did you know that after McKinley broke from him, Bradley took Shelly Manne on drums?

Well, anyway, Bradley has been my favorite, and I always regretted that I was too young to see his band when it was in existence. So when I came to New York on a ship, I signed off and stayed at the Seaman's club. At the Seaman's club they put on a show every night for the seamen, and the music is mostly classical stuff.

But I thought maybe I could get Bradley to come and put on a show. So I called him up, and he was very interested that he still had fans. He did come to the club, and brought a flock of his records down and gave a talk about himself and McKinley and how they experimented with the idea of putting boogie into orchestral form.

Later on he said that he is now writing chamber music. He said he just got through writing a sonata for trombone and piano.

Kirk DeGrazia

Sargent DJs

Memphis

To the Editors:

Nice indeed to get the news hot, even though the music here in sober Memphis is not. Perhaps you've noted the recent prominence of the Casa Loma classic *For You*. Believe this revival the sole labor of one Kenny Sargent. Kenny is an announcer and disc jockey for local independent, WHHM. Does a fine job, too.

His program at 11 p.m. is predominantly jazz and is amazingly popular—something rare, Memphis being what it is.

Anyway, Kenny uses *For You* as his theme, and sales of it are moving pretty fast here. He still can hit that last high one, too.

Dizzy Gillespie just left town after a three-day stint, and Joe Thomas had the Lunceford band here recently. Both attractions were restricted to Negroes. Poor ol' disillusioned Hank had some darn good ideas, you know.

Walter B. Hill

'Round We Go Again

New York

To the Editors:

When I gave your New York office the story about Joe Thomas leaving the band to go into the undertaking business, I would have sworn under oath that it was the truth. Joe was under contract to the Gale agency, and Tim Gale gave him his release for this reason.

The Gale agency never would have given him his release had it known the truth. You can check with Tim Gale on this.

I did not know that Joe Thomas was having talks with Ben Bart of Universal Attractions. It was a secret known only to the two of them. Bart needed a band to send out on one-nights with Dinah Washington. He wanted the Lunceford band in the worst way. He approached me several times and I fluffed him off, so he set about breaking the band up.

Joe only took two men with him and these two men had been with the band only a short time.

If you want the complete story on the whole thing, just drop me a line and I gladly will mail it to you. The things you read in the other trade publications are distortions of the facts. If you read the stories closely you will find that they were written by an attorney. This same attorney obtained a phony judgment against Eddie Wilcox. The judgment was thrown out of court last week.

There is no restraining order against Wilcox using the name. He can use it if he wants to.

Eddie Rosenberg
Manager, Eddie Wilcox band

Garvin Ignores Names Next Door, Rolls Along

By EDDIE RONAN

Hollywood—A short run down the coast, in Long Beach, clarinetist Clint Garvin is leading a quartet that has been causing a lot of comment of late. The group for the last 26 weeks has been working at the Stardust room. The significance of the 26-week run lies in the fact that during this period, the Club Moderne just around the corner was billing such names as Frankie Laine, King Cole, Mel Torme, and Cab Calloway.

And recently the Moderne folded under a plea of bankruptcy. Yet, Garvin keeps rolling along. And to a usually good house, from all reports.

Garvin, a member of the prewar Jack Teagarden band, organized his first quartet shortly after getting out of service in 1946. He later broke this crew, and he and his bassman, Jim Martin, joined the newly formed Ziggy Elman band.

Briefly with Ziggy

After a short run with Ziggy, Garvin again re-formed his crew. In May of

last year, Morgan Bissey, Stardust room owner, heard the group and brought them in under a new policy occasioned by the decision of the Moderne to switch to name talent. The move proved successful.

Garvin, 28, was born in Nashville, Tenn. He entered service in 1942, playing later in the ferry command band stationed at Long Beach. In 1945, he was fronting an 18-piece GI band in the Martinez hotel on the Riviera in Cannes, France. He has been married two years and intends to make California his home.

Bassist Martin, 27, calls Los Angeles home. He was a member of the 1941 Jerry Wald band that centered in and around New York City. An original

Swing Still The King—Hamp

Hartford—Here for a weekend booking at the downtown State theater, leader Lionel Hampton said that swing is still in top position in the United States.

He declared, "This be-bop may be fine, but it still has a long way to go before it can outclass swing. The people still like music they at least can dance to, plus a good, lively show for their money, and I think that this bop is falling short of the mark."

He said, too, that one of the reasons why be-bop got so popular was a result of the record ban preventing swing bands from making records.

"The American public was more or less starved for some progress in music, and be-bop was the only thing they had to turn to. . . . But now with the ban off, those people who went out on a limb with be-bop will come right back to the fold."

—L. Milton Widem

member of the Garvin quartet, he does the arranging, is studying the Schillinger system under Frank Marks. He has been married six years, has two children.

Ralph Piper, 27, piano, is from Oklahoma City. He joined Garvin in 1947 after having worked as staff pianist on station WKY, Oklahoma City. Likes to listen to Dixieland and bop. He's married, has two sons.

Johnny Poole, 23, drums, is a native of Long Beach. He attended high school in Iowa City, Iowa, played with the Larry Barrett Iowa university campus band. Placed in 1941 in the Gene Krupa national amateur drumming contest and studied under CBS artist Johnny Jacobs.

Joins Garvin

He joined Garvin in 1946 after discharge from the navy. He likes Don Lamond and Louis Bellson. He has been married four years, is father of a 2-year-old son.

Jose Lopez, 25, vocals, is from San Pedro. He spent his army career in Alaska and jobbed as vocalist with various small bands in and around Hollywood before teaming with Garvin in 1946. Likes Sinatra, tried pro dancing before switching to singing, is single.

THE HOT BOX

Do You Think Band Polls Stink? This You'll Like

By GEORGE HOEFER

Chicago—The *Hot Box* thinks it would be an interesting experiment to conduct a poll among its readers for the *Hot Box* All-Star Jazz band. Therefore, we now are soliciting votes for a mythical Best Jazz band of all time. The polling closes as of midnight

February 1, and the results will be published in this column February 25. List your all-star selections on a penny postcard and mail to George Hoefler, c/o *Hot Box*, Down Beat magazine, 203 N. Wabash avenue, Chicago, 1, Ill.

Balloting is open on all instruments, and musicians alive or deceased may be included. Leaders are eligible on their respective instruments. After listing your band, put down the jazz record that you consider to be your all-time favorite.

Dixieland, swing, and be-bop jazzmen can be listed—from Buddy Bolden to Thelonious Monk. Be guided by your selection as the greatest trumpet, drummer, etc., regardless of whether one would play well with another. This band never will perform as a unit and is strictly a Hall of Fame routine.

This is the chance for all those collectors and jazz students who beef at the results of regular polls to let off steam. In case any voter by chance happens to pick the All-Star band winners in his selection, he will be awarded a copy of Erskine Tate's *Static Struts* featuring Louis Armstrong.

MISCELLANY—The International Jazz Collectors directory finally has been published and released from England. The American representative is the Hollywood Premium Record guide, P.O. box 2829, Hollywood, 28, Calif. The listing includes some 1,600 collec-



George

tors in a dozen countries.

Gene Deitch, whose Cat has been knocking out readers of the *Record Changer*, has published a pamphlet of Cat cartoons with commentary by George Avakian. It sells for \$1 and can be obtained through the *Changer*, 125 La Salle street, NYC, 28.

Savannah Due After Billie

San Francisco—Cafe Society bids fair to be the No. 1 spot in northern California if all plans go through.

Two weeks after Billie Holiday closes, club has Savannah Churchill booked in for two weeks starting February 23. Then there's a three-week lapse (talent to be announced later) following which Sarah Vaughan tentatively is booked to open.

Unless Norman Granz fulfills local rumors that he's bringing her up here for a concert first, this will be Sarah's debut in this area.

Owner Joe Tenner did good business with Gladys Palmer prior to Christmas and then booked Vivian Dandridge in prior to Billie's opening. Saunders King, local band leader, who held the house band spot during most of December, was replaced by Horace Henderson December 23 and moved on to the Last Word in Los Angeles.

Tenner is dicker for Ella Fitzgerald later in the spring and already has the Nicholas brothers signed for a date on their return from England. Other incoming talent includes Jimmy Savo.

Lyons' Share

San Francisco—Jimmy Lyons, KNBC disc jockey, got a special Christmas surprise. Vernon Alley and Erroll Garner phoned him just before his show Christmas night and announced they were bringing him a present. They arrived and played the show—all his favorite tunes—as their present.

Boys had cleared the deal with the union and their boss, Dutch Nieman, beforehand as a surprise to Lyons, because the previous week he'd been talking on his show about how wonderful it would be to have all the artists up to say Merry Christmas in person but that, of course, "was impossible."

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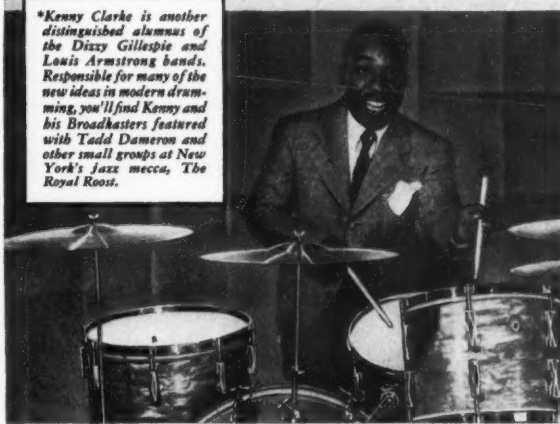
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Mel, 25, Vet Of More Than 9 Years In Music

By Sharon A. Pease

Chicago—For another of our series of repeat columns we have chosen Mel Powell who for the past five consecutive years has topped the piano division in *Down Beat's* annual band poll. When his initial column appeared, September 1, 1941, he was 18 years old and just had landed the piano job with Benny Goodman's orchestra.

At that time Goodman said, "Mel is a fine pianist... one of the best I have ever had." Benny's statement was certainly a fine compliment, for at that time his alumni included such outstanding stars as Frank Froeba, Jess Stacy, Teddy Wilson, Fletcher Henderson, and Johnny Guarnieri.

Now, at the age of 25, Powell is a veteran of the music business with an enviable record of achievement. Here is a biographical sketch:

Native of New York City... Showed unusual talent for music at an early age and began picking out melodies by ear... Later discovered he had absolute pitch... Started the serious study of music at the age of 7... Experimented with dance music and when 12, formed his own orchestra... Was graduated from high school at 14 and attended City College of New York for several semesters before going into music as a full-time profession... Met the veteran pianist Willie (The Lion) Smith... Smith's coaching and advice were of great benefit and left a marked influence

Very fast



on the development of Mel's style... Worked for two years at Nick's in Greenwich Village with bands fronted by George Brunis, Bobby Hackett, Jimmy McPartland, and Zutty Singleton... Was associated with Muggsy Spanier's band for a brief period in 1941 prior to joining Benny Goodman... In addition to playing piano he also scored numerous arrangements for the Goodman library... Worked with Raymond Scott on the CBS *Jazz Laboratory* series before joining the army air corps early in 1943... Became featured pianist with the late Glenn Miller's Army Air Force band... Spent 15 months in Europe and was discharged shortly after returning to the States late in 1945... Moved to Hollywood where he engaged in extensive recording and motion picture studio work... Currently on staff at the MGM studios with the privilege of continuing outside recording activities.

The accompanying example of Mel's piano styling is the second chorus of *Cookin' One Up*, an original composition which is included in the Capitol album *Mel Powell on Piano*.

Horn Melody

The horn melody (cued notes, measures one through four, nine through 11, and 25 through 28) as originally scored has trumpet on top, tenor sax an octave lower, and baritone sax an octave below the tenor, in concerted rhythm. These sections may be included as notated, for piano solo performance.

The piano sections are in B flat major and a tonal contrast is achieved by writing the horn parts in the relative minor (G minor). Piano left hand is employed to expound the fundamental harmonic pattern and emphasize the off-beat rhythm accompaniment.

The right hand plays an ingenious melody in variation form which is en-

Basking



Miami—June Christy, who led the field again to become *Beat* readers' favorite gal band singer, beams as she gets a congratulatory call during her vacation here. Inheriting the position from two-time winner Anita O'Day, June can chalk up her third victory this year.

twined around the harmonic pattern. This type of melody is spontaneously created from a melodic pattern which the composer hums or carries in mind while improvising and, therefore, may vary with each performance.

Spontaneous creations in good form and taste are the acme of artistic achievement—the specific ability performers constantly strive to develop. Mel Powell has this vital talent as well as a technique capable of faultlessly expressing his creations.

(Ed. Note: Mail for Sharon Pease should be sent to his teaching studios, suite 715, Lyon & Healy Bldg., Chicago, 4, Ill.)

Benedict Plays Nice Stuff For Ice Show

Reviewed at Terrace room, Hotel New Yorker, NYC.

Saxes—Richard Benedict, Paul Bauer, and Earl Clark.
Trumpets—Joe Wright and Danny Little.
Violins—John Bowman, Andrew Jacob, and Ted Kennedy.
Rhythm—Carl Higgs, bass, and Allan Stoll, drums.
Gardner Benedict, leader, piano, arrangements, vocals.

New York—Following an extended run at the Netherland Plaza hotel in Cincinnati, Gardner Benedict was brought eastward for his New York debut with the return of ice shows to the Hotel New Yorker. It is the latter that serves as the main lure for customers these days, the band being of secondary value. Benedict, however, fills the bill quite capably for what is expected of him.

The hotel is not trying to prove anything musically in a jazz way, merely entertaining the patrons with pleasant dance music and a few good vocals. Pleasant is the word for the music Benedict dispenses.

For the most part, it features slow and medium tempo fox trots with the leader, a matinee idol type, handling most of the vocals at a piano mike.

Novelty vocals are handled by Benedict's brother, Richard, from the sax section, and Joe Wright, half of the brass section.

The saxes are tenors, with Bauer doubling on clarinet and bass clarinet and Benedict doubling on clarinet. All arrangements are by the leader.

Benedict, who in war years conducted service bands in St. Augustine and Philadelphia for the coast guard, has a good band for this type work and does a commendable job of playing the long ice show.

—jeg

Gets Music Award

New York—Mark Bucci, 24, New York City, has been awarded the Irving Berlin scholarship at the Juilliard School of Music. Bucci will receive a full four-year course.

—Henry M. Cole

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SWINGIN' THE GOLDEN GATE

You Can't Clip The Public All The Time—Just A Little

By RALPH J. GLEASON

San Francisco—The Bay area, except for a few weeks before Christmas, in general has been a very active spot for music during the last year. Clubs have folded, but others have started. A few lessons could be drawn: 1. You can't clip Joe Customer too much. 2. You can't make it unless you clip him some if talent comes as high as the \$3,500 and \$4,000-a-week packages that have been sold here.

3. You have to have good, solid promotion to put anything over now that money is a little tight.



The job that Tony Valerio and his partner Al Bramey did promoting the Jazz at the Philharmonic concert here will be a mark for local ops to shoot at for some time. They, incidentally, did the best promotion job any club ever got here a year or so back when they handled Frankie Laine's appearance at the Burma club.

"Got to play for the people," Red Callender said after scrapping his Pastel sextet following its short engagement at the Barbizon here.

Back a Jeffries

Red went back to L.A. and then returned December 17 with a four-piece outfit backing Howard Jeffries (Herb's brother) at the Lashio. Spot dropped its gay acts and went back to music and floor shows.

Red's group now has Jimmy Owens, drums; Pete Peterson, tenor, and Warren Bracken, piano, who played with Red in the Islands earlier this year. Band is set for six weeks.

At press time, plans were under way for a Frankie Laine concert and dance at the Oakland auditorium January 8 with a possibility of a date at the Edgewater in San Francisco also.

Al Forbes and Tommy Kahn announced they were bringing Duke Ellington to the Bay area for two appearances at the end of the month. Duke is slated for a concert in the San Francisco Opera House January 30 and the following night for a dance at the Oakland auditorium.

Campus Units High Lights At U Of Iowa

By DRAKE MABRY

Iowa City, Iowa—Music on the campus of the State University of Iowa can reach into the realm of big business, with such bands as Stan Kenton, Horace Heidt, Gene Krupa, and Jimmy Dorsey. But the name bands are not the bright spots on campus—the 13 groups of musicians that make up various bands on campus share this distinction.

To give the students an idea of the music on campus, the Central Party committee and the local musicians' union have sponsored jointly the third annual *Carnival of Bands*, featuring all of the organized orks on campus.

At these annual affairs it is possible to hear everything from corn, through strictly commercial music, to bop, some good and some bad. These groups can be divided into three categories: big bands, small bands, and combos.

Meardon Out Front

In the big band field, Bill Meardon is out in front, although Nat Williams, a Ph.D. in music in his last school year, follows at a close second. Meardon's group at the last Carnival outshone any other on the stand.

Meardon's sax section is led by Meardon himself on alto, with Joe Glattey and Stan VanOsdol, tenors. Sam is the expressionist of the ork. He shows great thought in his rides, and generally is thought to be the best tenor man on campus.

Milt Pomeroy holds down first trumpet and shares the rides with Johnny Beers. Beers is the screaming finale man, and Milt rolls along not unlike Joe Guy.



Nat Williams

The rhythm section is led by bassist Tom Richards has taken over the old Jimmy Russell ork of 1946 and featured three trombones, sax, trumpet, and rhythm. The idea seems to be to have the trombones take the place of a sax section. They create an interesting effect, mainly because of the Bill Harris blowings of Richards and Russell.

Others taking turns in the small ork presentation—Jay Wieder, Paul Pearson, Kenny Latham, and John Durham, the latter the best of these four. Durham is featured on alto and vocals.

Combos Entertaining

At the *Carnival*, the combos all were entertaining, and two seemed to be outstanding. Better of these two was the Gregg Franswa quintet. Improvisation seemed to be the rule. Franswa plays trumpet and sings; Tom Richards plays bopish trombone; Bill Redman, Meardon's ace drummer, gives out with some nice backing, and Mich Southawl is a standout on piano.

Mich is a great piano man, the best on campus and a joy to hear if you can get him away from his longhair composing long enough.

The Savoy orchestra is the second of the best. This group is made up of a portion of the old Larry Barrett ork, and seems to glory in bop. Tom Caceri is featured on trumpet; Sandy Sandhorst, drums, and Grant Eastham sings the commercial vocals. Two saxes and a piano round out the group.

Leo Cortimiglia's piano playing is the only good thing about his outfit, which also consists of vibes, bass, and clarinet. Ginny Williamson tossed together a group that features trumpet, piano, and drums. Ginny handles the vocals of the group, which is almost every number.

New York—A weekly record review party, sponsored by the *Herald Tribune*, has been inaugurated as a regular Saturday afternoon feature at the newspaper's auditorium. Catering to high school students, the sessions feature top new records for criticism by the assemblage.

Platters are spun by visiting disc jockeys who act as emcees. Prominent guest stars also join in. Vic Damone, Duke Ellington, Peter Lind Hayes, Connie Haines, Stan Kenton, and June Christy already have appeared.

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HOLLYWOOD TELE-SCOPE

Filmland TV Men Plunge Heavily On Telemovies

By HAL HOLLY

Hollywood—Despite the fact that, up to press time, the AFM's James Petrillo had given no indication as to terms and conditions under which musicians would be granted permission to record music for films designed specifically for the television market, scads of firms were joining those already in the business of turning out 16 mm. telemovies.

Unlike the standard motion picture business, this new industry probably will not be centered almost wholly in this city, but because the talent, the know-how, the money, and the inclination are here in larger quantities than anywhere else, there is little doubt that Hollywood will be the hub.

Form Telefilm Academy

Unlike leaders of the theater movie business, who were relatively a long time in seeing the advantages to be gained from co-operative efforts to advance their profession, the telemovie men already have got together and formed two associations modeled after counterparts in their parent industry.

One is the Academy of Television Arts and Sciences, purpose of which will be to push development of the artistic and entertainment values in telemovies.

On January 25 the ATAS will present its first award, to go to the producer of the best 16 mm. picture turned out for television in 1948.

The other association, composed largely of operators of the same firms, is known as the Association of Film Producers for Television.

Labor Problem Concern

This organization will concern itself with the labor problems, legal matters, and other business puzzles which will have to be unraveled from time to time.

Headquarters of both branches are located on the Hal Roach lot in Culver City, already a major telepicture production center.

Rudy Vallee, who pioneered production of 16 mm. telepix, has moved his company (Vallee Video) from Nassour Studios into his own recently constructed studio, the first built and equipped especially for making movies of this type.

Vallee has completed more than a dozen video shorts for which music was supplied by organist Ivan Dittmars. As in other such cases, the regular movie recording scale was paid, and it is understood the pictures will be withheld from television showing until AFM clearance is received.

Rita Johnson Starrer

Lou Forbes, music director and producer for Larry Finley, will start production of a new series of telefilms about January 15. Featured will be actress Rita Johnson, now fully recovered from serious injury suffered last fall. *Ladies' Day*, KFI-TV show which featured live music of organist Bob (Boychoir) Mitchell and guitarist Buddy Jobe, was expected to return to Channel 9 slot about January 1 after brief absences from video screens.

Among first live performers set for regular shows on the new CBS television outlet here, KTTV, which was to go into operation January 1, was radio music director Jack Meakin, piano, and singer Patti (Mrs.) Meakin.

Detroit Musicians Sandwich In A Little Jazz As Video Debuts

Detroit—Television bowed in this month with some of the better Detroit studio jazzmen featured on a 15-minute, three-night-a-week program over WWJ-TV. Joe Lucas, trumpet; Earl Strewski, tenor; Stan Sabowski, bass; George Rose, guitar; Murray Sokoloff, drums; and Wayne Herdell, who does most of the arranging, piano, comprise the personnel. Group, called the Swingmates, is well-rehearsed, relaxed, and manages to include a little jazz in the so-necessary commercial material.

Also signed up for video on WXYZ is the Gee Cee trio, versatile group now at Cafe Burgundy. George Corsi, leader, plays guitar with Johnny Adamo, accordion, and Red Calloway, vibes. Adamo can switch to bass, plays good piano, and Calloway doubles on piano and bass and turns in a creditable job on trumpet.

9,000 Hear Armstrong

A crowd of 9,000 heard Louis Armstrong and crew after the Lawrence Tech—Carnegie Tech basketball game. Since the crowd was primarily students, the show, which included Ethel Waters, was well-received.

But for the sincere follower who came to hear Armstrong, Teagarden, and Hines in their infrequent visits, it was disappointing. Not that they weren't superb as usual, but for a group of jazz greats such as these to repeat continually the same material after more than a year on the road—that's not only poor taste but also bad business.

No avid fan, recollecting Rosetta days, could sit through Earl Hines' mugging, tired *Boogie on the St. Louis Blues* and still come back for more.

The Michigan Juke Box association will sponsor another *Hit Tune Party* for teen-agers in January, this time at the Bowery. Disc jockeys Warren Kelley and Fran Pettay from WJR, and WJLB's Todd Purse will augment the entertainment for the Sunday afternoon

affair, all liquor and beer being safely out of reach of the youngsters.

Dewey and Ragtime

Playing virtually unnoticed in the Motor City for years, an aging piano player named only Dewey holds forth in the honky-tonk atmosphere of Buddy & Jimmy's inn nightly. Accompanying the old-time vaudeville style vocalizing of the owners and casual hangers-on at the mike, he retains his simple ragtime style through pop tunes and all.

He plays a primitive untutored piano, similar to that of Jelly Roll Morton, and he was a good friend of Morton's. For the attentive listener, he'll do a tune of his own, *Coffee Pot Rag*, which takes one right back to the halcyon days of jazz.

Bill Stegmeyer, alumnus of Glenn Miller, Bob Crosby, and Billy Butterfield bands, joined the WXYZ staff orchestra. Ace clarinetist and arranger (see Butterfield's *Billy the Kid* and *Stardust*, and Signature label with his own octet), he has settled in his home town after several years in New York.

Don Williams, local drummer in charge of entertainment at the Dearborn Veterans hospital, is organizing an all-patient band to help in the entertaining.

—Ruth Gillis

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Keep Jug Warm And Moving



Syracuse—Behind the bar, and in the jug (the Brown Jug nitery) are guitarist Carl Mano, bassist Norm Colman, and accordionist Paul Firense. It's Firense's trio, and according to the *Beat's* Syracuse correspondent, the outstanding local group in the town.

Firense Combo Gives Syracuse Top Local Unit

Syracuse—Sixteen months in the jug is quite a long stretch if you're serving time. But the jug in this case is Syracuse's Brown Jug nitery, and the serving is good music by the Paul Firense trio.

There have been few times in the past two decades when this city could boast a top local outfit, but the Firense threesome is such a unit.

Transformation

A little more than a year ago, the Brown Jug was just another tavern with mediocre entertainment. Then Firense returned from a three-month stand at the Miramar hotel in Santa Monica.

He formed his trio and landed the Jug job, staying there until now.

Firense is an accordionist of rare technique, excellent taste, and, at times, a subtlety which goes over the heads of average listeners. But he is a businessman and crowd-pleaser. He plays what the customers request and what they like, whether it's *Toy Trumpet*, *Four-Leaf Clover*, or *Mama Ines*.

Not infrequently are they asked to play their rapid *How High the Moon* or give a little mild bop.

Bassist Norm Colman is probably the best known of the three, nationally. Colman preceded Eddie Safranski in the Stan Kenton rhythm section. After the war, he joined Sonny Dunham's band.

When Vido Musso took over for Kenton during his recent illness, Norm was called to fill the spot left by Safranski.

Guitarist on Air

Guitarist Carl Mano, one of the top men in this vicinity, has been in radio work here for many years and is still a member of the WFBL *Musical Clock* group. Carl enjoys playing bop and does a neat job of it.

Besides holding forth at the B. J., the trio adds a piano, and vocalist June Gardner (Mrs. Firense) to do a half-hour air shot on WFBL, Sundays, 1:30-2 p.m. June is also a member of the *Musical Clock* gang.

—Frank Fancher

Down Beat covers the music news from coast to coast.



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Flint, Mich.—Michigan's largest ballroom, the IMA auditorium, continues to hold down operating costs by booking seminames and almost-unknowns. November's attractions included Lucky Millinder, Lowry Clark, Brahm Ward, and Ray Gorrell. Latter has played the Thanksgiving dance at the IMA every year for the past 14 years.

Horace Heidt's trained troupe entertained in the middle of the month and Vaughn Monroe gave 'em a show to wind up the month. Attendance at the dance dates, already low, hasn't been hurt noticeably by use of lesser known bands.

—Lou Cramton

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Jumpin' for Jane
One Step Down, Please
Royal Roost
Epistrophy
Cubana Be
Cubana Bop

Album rating—**★★★★**

Obviously each record in this album is not uniformly excellent as an overall four-note rating technically would indicate, but there is much fine jazz here and not a side that would be considered mediocre. A cursory glance at the titles might lead one to believe that this was a sort of "evolution of bop" album.

Though it might be so considered in one sense since the opening side has a smattering of two-beat as an example of where jazz has been, and the final sides are Afro-Cuban in character as a further example of where it is going, it actually is merely a collection of different boppers and the styles they propound.

The first record is performed by Lucky Thompson and a seven-man group including Neal Hefti, Benny Carter, Dodo Marmarosa, and Barney Kessel. *Dixieland* has only a suggestion of two-beat in the opening chorus in which Hefti plays a bopish trumpet solo over a tongue-in-cheek background.

Then there are piano, guitar, and tenor solos plus a double ending tossed in, no doubt, to reaffirm the satirical intent. *Blues*, the flip side, makes no pretense of being anything but a head-down jam session and is one of the best sides, if not the best.

Dodo and Lucky, who seem to have a stimulating effect on one another no matter where the session, play superbly, particularly through Lucky's five-in-a-row, even though they disagree briefly on the chord pattern in No. 4.

Jane and *Step* are Coleman Hawkins sides with a personnel that largely includes young boppers of the Fats Navarro, Max Roach school. Both open with bop unison ensembles and have a satisfying number of good instrumental choruses with the honors going to the Hawk and Fats on both sides plus good J. J. Johnson trombone on *Jane*.

Dizzy's old drummer, Kenny Clarke, was in charge of the subsequent two sides which are good but not quite up, perhaps, to the rest of the album. His group is made up of men he got together back in 1946 for the French jazz authority, Delaunay, who recorded the group for sides which were to have been released in France.

Navarro answering to the name of "Theodore" is on these sides, too, and plays wonderfully, especially in his follow-up chorus on *Roost*. The final sides are two of the Afro-Cuban scores which Diz introduced last year at Carnegie hall to show the blend of American jazz and Latin rhythms and are the only sides actually out of place in being listed under *Combo Jazz*.

Both sides feature the unique rhythm patterns of the late Chano Pozo who, along with Diz, stars on both sides. The *Be* side is largely band work with Diz doing the only soloing to speak of. His final chorus, incidentally, is unparalleled. *Bop* is more or less a continuation of the "A" side and those who never will see the amazing Gonzales will be intrigued with his self-accompanied, weird chanting which takes up half the grooves.

The final chorus is a little too involved, even for arranged bop, and is sloppily performed toward the end. The young (25) Cincinnati, George Russell, who wrote this work, however, has a future to be envied if this can be accepted as an accurate portent.

Leonard Feather, who produced the album, wrote the notes and even contributed one of the arrangements (*Jane*), has coaxed some first-rate, exception-

Symbol Key

★★★★ Tops
★★★ Tasty
★★ Tepid
★ Tedious

ally well-performed bop out of the multifarious musicians who made the sides which is something of a trick considering the dependence that good performance in such works has on inspiration. (Victor album P-226.)

Hank D'Amico

★★★ Anything for You
★★ Let's Fall in Love

One of our favorite clarinet men is now doing things for MGM that range from small to big band instrumentals, and with a little less commercialism and a spot more of jazz, both these would have been interesting sides. *Anything* is the sextet side with an opening fairly straight chorus by D'Amico, good Buddy Weed piano, and fair tenor and trumpet. *Love* is a big band, four-four swing side with some pleasing phrases but too much studio atmosphere. (MGM 10325.)

Earl Hines

★★ Sweet Honey Baby
★★ Midnight in New Orleans

The Fatha' made these sides in Chicago last year, but they're poorly recorded which is something of a pity since there is quite a little of Hines' trumpeting piano style on both sides that is earworthy.

Honey is a straight instrumental, mostly piano. *Orleans* is for big band with a vocal by Johnny Hartman, but the soupy, pseudo-blues quality of the tune is too much of a handicap. (MGM 10329.)

Bob Anderson's Oshkosh Serenaders

★★ September in the Rain
★★ I'm Gonna Sit Right Down and Write Myself a Letter

The best two-beat band in the world usually sounds unattractive to these ears on what was intended to be a sweet ballad, and the "Serenaders" are no exception.

Better they should stick to happy jazz as, for instance, *Letter* which has fast-stepping ensemble and solos by Joe Rushton, Anderson, and Gil Bowers. Also on the date (July 6, 1946): Warren Smith, Phil Stevens, Nick Fatool. (Jump 17.)

Don Byas

★★★★ These Foolish Things
★★★★ Surrender

One of the very satisfying features of Dial's solo records is that all else is subordinated to the business of letting the cash customer get his fill of the guy he came to hear. *Things* illustrates Byas' devotion to the Hawkins style of invention—at least at the time this was cut—and he gets in a chorus and a half of pretty notes and pretty inflections.

Can't Be Too Sure Of This Biz



New York—Even with the recording ban over, cautious Como keeps in practice. Here making futile stab at the scalp of *Beat* staffer Jack Egan, Perry is watched closely by next customer, publisher Glenn Burrs. Photo, by Otto Hess, was taken when Como recorded for Victor the day the ban was lifted.

On the half-metered *Dear*, Tyree Glenn and Billy Taylor have brief respective tram and piano solos between the Byas. (Dial 751.)

James Moody and His Bop Men

★★ The Fuller Bop Man
★★ Tropicana

With a two-trumpet (Dave Burns, Elmon Wright), tenor (Moody), alto (Ernie Henry), and baritone (Cecil Payne) plus rhythm combination, *Fuller* is a better title than it is bop. It's a blues with only fair tenor, trumpet, and alto solos and not much kick.

Tropicana, however, with the addition of Dizzy's favorite rhythm man, Chano Pozo on bongos, is a very interesting Afro-Cuban bopper with a beat and listenable, nonfrenzied tenor, piano, and trumpet. Reproduction on both sides is not good. (Blue Note 553.)

Erroll Garner

★★ Fantasy (Frankie & Johnny)
★★ Play, Piano, Play

Garner runs from extreme modernism to cute affectation in *Fantasy* which is only a so-so side. *Play* with a constant boom-chicking left hand should have been a dull side, but the ideas that the right hand get across make it another worthwhile Garner to garner. Both are rhythmless piano solos, and the recording from a date in mid-1947 is fine. (Dial 1026.)

Dodo Marmarosa Trio

★★ Trade Winds
★★ Bopmatism

Like some of the recently reviewed Dials which were commented upon in previous years, this and two or three others in this issue are worthy of re-evaluation. *Winds* is either a misprint or just another name for *You Go to My Head* and it is a first-class example of Dodo's astute handling of ballads in modern but not uncommercial manner. *Bopmatism* is just jam. (Dial 752.)

Tommy Dorsey

★★ T.D.'s Boogie Woogie

A sequel to the original *Boogie Woogie* of Tommy's which died a natural death and was then resurrected to become horribly popular is too grim to contemplate. But fortunately this comfortable, swing band arrangement by Deane Kincaide is no such thing and in addition to being a better than aver-

Pete Daily's Chicagoans

★★ When the War Breaks Out in Mexico
★★ Circus Slide

Only a soft spot in our hearts for the Chicago style two-beating of Pete and his boys keeps this disc from being relegated to the *Novelty* classification, for both are that, baldly, in fact.

The second line to *When the War Breaks Out in Mexico* is "I'm going to go to Montreal" which, like its predecessor, makes it a funnier title than it is a side. *War* has a quartet vocal and some raggy piano. *Slide* is a fast circus march with N. O. overtones. (Capitol 15315.)

Art Van Damme Quintet

★★★★ The Man I Love
★★★★ I Know That You Know

A follow-up to the recently issued *Cocktail Capers* album and every bit as good as most of the material therein. In case you didn't see the review, the Van Dammes are accordion, vibes, guitar, bass, and drums, and the light but tremendously effective brand of jazz that they create is far more than cocktail music.

Love is pretty much straight jam with the exception of odd bits here and there and a bopish ensemble eight at the end. *Know* is more arranged and has wonderful vibes and accordion. (Capitol 15322.)

Nappy Lamare's Levee Loungers

★★ Come Back, Sweet Papa
★★ Here Comes Your Pappy

Nappy's personnel includes many a familiar face around Capitol: Eddie Miller, Matty Matlock, Doc Rando, Ray Bauduc, Artie Shapiro, and company as well as a seldom seen face or two, in these Hollywood two-beaters, like trumpeter John Best. *Sweet* is instrumental with unexciting Matlock clarinet and Lou McGarity tram though Eddie Miller's tenor effort is

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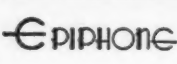
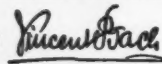
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fluid and relaxed a la the old Crosby days. *Pappy* is a vocal for Nappy, and the band with incidental solos between. (Capitol 15325.)

Les Paul

Caravan

The Swiss Woodpecker

Caravan is no better or worse than any of the other of Les' trick guitar recordings for Capitol wherein successive voices of his guitar are added by dubbing and speeded up in some cases by the transition from 33 to 78 RPMs. But the *Woodpecker* deal is full of chalets, corn, and not even a tongue in cheek. (Capitol 15313.)

McGhee-Navarro Bopset

Double Talk (Parts 1 and 2)

Other than piano and alto solos at the beginning of side two, this is entirely for trumpet men. McGhee and the dextrous Fats open it with a unison chorus, then go into a bop duet, then switch choruses up to a chase at the end.

Since McGhee reverts to the upper regions only occasionally on these sides and, in addition, plays better than he has on most current releases, it is sometimes surprisingly difficult to tell who is playing what chorus. It's a safe guess, however, that Navarro plays the first solo chorus, and it will bear out the feeling of many bopists that this

great trumpet man is the equal or superior of most of the finest modern musicians.

The flow and freshness of his solo work is really a thing of beauty. He rarely misses, almost never fills in a blank moment with something obvious, and his creative ability is phenomenal. The fact that McGhee, who can play good and bad in the same evening, keeps up with the pace that Fats sets is quite a tribute to his ability, too.

There is no screaming on these sides, no smearing and few high ones—just marvelously facile improvising by a couple of good brass men. (Blue Note 557.)

BAND JAZZ

Duke Ellington

Sultry Serenade

Do Nothing 'til You Hear from Me

Sultry is one of the group of instrumental Ellingtonia that the Duke has used in his concerts to spot various soloists. In this case it's the welcome tromboning of Lawrence Brown, who has almost two full choruses, the first of which is backed by some elegant sax figures.

Follows one of those light, rhythmic Ellington ensembles and some Hodges

alto. *Nothing* is the type of ballad that Al Hibbler sings so well. And he proceeds to do so hereon, between the plunger trumpet and high trombone bits. (Columbia 38363.)

DANCE

Tex Beneke

Bye Bye Blues

Congratulations

Blues is a pleasantly pretty side, opening with Millerish clary-on-saxes and even a Hackett-like trumpet to complete the illusion. Follows reeds, ensemble, brass, and so on.

Beneke's breathy tenor in front of his fiddle section is the tastiest thing he's done personally in some time. Garry Stevens and the Serenaders sing the flip-over, a slow ballad written in part by Paul Weston. (Victor 20-3237.)

Johnny Long

Sweet Sue

Either this is some new gimmick in anticipation of a heavy play at the juke or the pressman got bopped up with our copy. *Sweet Sue* is on both sides—same arrangement, same master. It's another of those *Shanty* novelties of Long's with unison band vocal, followed by a unison-phrased chorus instrumentally, then saxes and a vocal out. (Signature 15243.)

Tiny Hill

For Auld Lang Syne

Doodle Dee Doo

Syne is for the bar trade on New Year's eve with a moist vocal by Erwin Bendel. *Doodle* is the old Kessel-Stitzel novelty, and Tiny bellows it lustily and with apparent relish. (Columbia 38048.)

The Brazilians

Jucata

Nao Chore

The Brazilians are a small group of Cuban cats—the ones who participated in Peggy Lee's *Manana*. *Jucata* is a flashy samba, and whoever plays the single string guitar does it exceptionally well. *Chore*, another original by Nestor Amoral, is a little mixed up and not so entertaining. (Capitol 15324.)

Claude Thornhill

Lady of the Evening

Someday I'll Find You

Love Tales

Memory of an Island

That Old Feeling

How Am I to Know?

When You Wore a Tulip

Coquette

Album rating—J

This is actually a more than acceptable piano-plus-rhythm album, but to one who is as impressed as we are with some of the things Thornhill is doing orchestrally, it is a major disappointment.

Thornhill sounds alternately like a sleepy Count Basie, the piano man at any given moment from the Stork club, and a better than average dance band pianist who has a penchant for block chords and a familiar arpeggio that shows up too often. As a technical pianist he has not only a fine but a distinctively identifying touch.

But as an improviser, either sweet or jazz, he shows little of the wealth of ideas that spew forth in his scores. *Lady*

is slow and tinkly, *Tales* ditto and painfully straight, *Feeling* slow, *Tulip* society-style jam, *Coquette* pretty, *Island* descriptive, and *Find* partially rubato.

They must have been hard up for a side to release *Know*, however, for on two occasions in the mire of conflicting ideas he loses a full beat even though the rhythm hurriedly shifts its accent to cover up. (Columbia album C-176.)

Freddy Gardner with

Peter Yorke and His Orchestra

I'm in the Mood for Love

Only Have Eyes for You

Freddy Gardner is an English alto sax man with a pretty BBC tone, good technique, and probably a nice personality. But the idea of building an entire production around those qualities which can be found by the bucketful in any network headquarters seems like too much ado. He plays them more or less straight to start off—then makes with the variations. (Columbia 38346.)

VOCAL

Kay Starr

Steady, Daddy

So Tired

Daddy is the sort of rowdy blues that Kay can get her vocal teeth into, and she bites all the way from the drag opener through the up tempo semishout. Norvo, who made the date with Dave Cavanaugh, has a vibes chorus and the polite chase that Kay scats along with tenor is clever and unaffected. *Tired* is a slow ballad that the British think is just too, too. (Capitol 15314.)

Frank Sinatra and

Pearl Bailey

A Little Learnin' Is a Dangerous Thing

This probably will be in the process of being played to death by jock and taverngoer alike by the time this hits print, but for a change the acclamation will be justified. The lyrics to *Learnin'* which are only mildly humorous in themselves assume hilarious proportions when turned into a half planned, half ad lib repartee between Bailey and Sinatra.

She sings the first with comments by the Voice and vice versa on the second. The topics of conversation have to be heard to be appreciated. (Columbia 38362.)

Frankie Laine

Tara Talara Tara

You're All I Want for Christmas

Singing lullabies to the younger generation is a little out of Frankie's line, and though it's a good try, *Tara* falls flatter than a fifth. *Christmas* is a sugary Christmas ballad. We'd rather have our two front teeth. (Mercury 5177.)

Herb Jeffries

Baby, Won't You Please Come Home

The One Rose

Jeffries vocals *Baby* ballad style with a four-way trombone background on the opener, then sings the age old phrased vocal on No. 2. Jack Teagarden's hearty classic sounds a little incongruous, however, enfolded in the silky tones of the Jeffries pipes with trams bopping in back. *Rose* is a mushy ballad. (Exclusive 1203.)

Johnny Mercer

Sugar Blues

Memphis Blues

More Mercer reissues. *Sugar* is the purposely corny but not too funny vocal takeoff on the old Clyde McCoy warhorse. Handy's *Memphis* has the Pipers along in the days when Jo Stafford was just a sidewoman, if you will pardon the expression. (Capitol 15318.)

Ivory Joe Hunter

Like It

No Money, No Luck

Most singers consider laryngitis to be, shall we say, nowhere. But on Ivory Joe it sounds good. He gets fine support on the bluesy, six-eightish *Like* from an all-star group which includes Oscar Pettiford, Sonny Greer, and Tyree Glenn.

There are instrumental solos between Hunter's vocals, and the whole thing qualitywise is far above the average blues sides that are being released in such profusion these days. *Luck* is a slower blues with a somewhat less distinguished personnel. (King 4255.)

Beryl Davis

No More

I Had a Penny

Toots Camarata's *More* sounds great when sung by a Billie Holiday with a night club backdrop and a small band jamming in support, but as a pop tune it's too full of unfamiliar chord changes to appeal to many. Beryl works with it, but she sounds unsure of herself with the strange intervals and odd chord structure. She does a nice job on *Penny* on top of an interesting Russ Case score. (Victor 20-3244.)

Vic Damone

Ave Maria

Silent Night

White Christmas

Christmas Morn

The churchy *Maria* and *Night* both have chorale backgrounds and a hollow distance that doesn't do a thing for Vic. *White* is the best side, but Vic hams it up a little at the conclusion of the first chorus. *Morn* is ordinary both as a tune and performance. (Mercury 5074, 5178.)

King Cole Trio

That's a Natural Fact

Flo and Joe

The King's out-loud musing on the fickle quality of human nature in *Fact* is somewhat dull. He hums half the second while the Ashby guitar noodles in the background.

The narrative *Flo* has too many repetitive references to Jo, Mexico, Idaho, and other alliterative o's, but it's a bright, attractive novelty, and it has some excellent block chording by Nat's piano and a flash of his rollicking vocal bop. He still has a tendency to mouth some words sloppily, however. (Capitol 15320.)

Johnny Moore's Three Blazers

Snuff Dippin' Mama

Where Can I Find My Baby?

As per usual, Charlie Brown's vocal and piano monopolize most of the grooves on both sides, but *Dippin'* has some fairly amusing lines: "Your teeth are gettin' muddy—and, Baby, that snuff has got to go." *Where* is a slow blues and has a spot of Brown's piano and Oscar Moore's guitar. Both sides have the best presence yet from this group. (Exclusive 1265.)

Rudy Plocar's Orchestra

More Beer

Silver Lake Waltz

We neither review nor rate serious polkas or Lithuanian waltzes as a rule in this here column, but it's like this: Every year the Payson Sisters whose Andrews-like trioing is the feature of *Beer* spend long hours in counting our annual poll ballots. So we are giving them what is generally referred to in the trade as a "plug." End of plug. (Rondo 600.)

Jo Stafford

The Prisoner of Love's Song

The Traveling Salesman Polka

Prisoner is Miss Stafford's follow-up to *Timothy* with Red Ingle and His Natural Seven. Same format, same effects, only a different tune. The *Polka* she made with Tex Williams and his Western Caravan. There should be a limit imposed on some kinds of versatility. (Capitol 15312.)

Down Beat covers the music news from coast to coast and is read around the world.

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Good Bait	Spinal
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Our Delight	Gets Quartet: Diaper Pin
Round About Midnight	Al Haig Quartet: Bow Tie
Diggin for Dis	McGhee-Navarro: Double
Confirmation	Talk
Dream of You	Dexter-Dodo-Norvo: Bop 1
Bird	Chubby Jackson: Boompie
Takin' Off	Ill. Jaquet: Embryo
20th Century Blues	Dexter Gordon: Rosetta
Bongo Bop	Hassegard: Sweet & Hot Mop
Parkers Mood	Latest Bop Albums
Milstone	Bebop (new—Dizzy Hawk)
Night In Tunisia	The Bird Blows (C. Parker)
Ko Ko	JATP #8 (Flip, Harris, Ill.)
Tiny's Tempo	The Parkers—Charlie & Leo
Now's the Time	New Sounds in Modern Music
Lover Man	How High the Moon (Flip)
Don't Blame Me	Bebop #2 (Dial)
Moose the Mooch	L. Hampton—Bebop
Relaxin' at Camarillo	JATP #1 (Jaquet, Krupa)
Stendous	Jr. Jazz at the Auditorium
Bird Lore	Figtola Albums
Bird's Nest	This Is Jazz, 1-2-3
Carving the Bird	Bob Wilber's Wildcats
After You're Gone	Bechet-Wilber's Wildcats
Buzzy	Armstrong Hot 5, Vol. 1, 2
Dewey Square	each

Dix and Bird	Woody Herman
Mean to Me (vocal Sarah)	Everywhere (feat. Harris)
East of the Sun (Sarah)	Four Brothers
4-P Blues	Keen and Peachy
That's the Blues	My Pal Gonzales
Sweet Georgia Brown	Basie's Basement
Congo Blues (with Flip)	Bijou
Slam Slam Blues (w. Flip)	Apple Honey
	Northwest Passage

Charlie Ventura	Errol Garner
Let's Jump for Rita	Frankie and Johnny
I'm Forever Blowing Bubbles	Lady Be Good
East of Suez	Trio
Euphoria	Sweet Lorraine
Synthesis (with Harris)	Yesterdays
Dark Eyes (Krupa Trio)	Always
Eleven Sixty (w. Winding)	
Moon Nocturne (w. Hefti)	
Charlie Comes On	
C V Jam	
I Surrender Dear	
Ghost of a Chance	
How High the Moon	
Misirlou	
Body and Soul—2 parts	
Stomping at the Savoy	
What Is This Thing	
I'm in the Mood for Love	
The Man I Love	
S'Wonderful	

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22, ne; (Kavakas) Washington, D. C.,
1/24-30, ne
Argueso (Roseland) NYC, Out 2/2, h
Arnaz, Desi (Strand) NYC, In 3/1, t

Back, Will (On Tour) GAC
Bardo, Bill (Willard) Toledo, O., In 1/10,
h
Barnet, Charlie (Apollo) NYC, 1/21-27, t
Barron, Blue (Ritz) NYC, h
Bassie, Count (Royal) Baltimore, 1/14-20, h
Beckner, Denny (Rocket Club) Ft. Worth,
Out 1/30, ne
Benedict, Gardner (New Yorker) NYC,
Out 1/20, h
Bencke, Ted (Palladium) Hwd., Out 1/30,
h
Berkey, Bob (Claridge) Memphis, Out
1/13, h; (Music Bar) Omaha, In 1/25,
ne
Bishop, Billy (Lake Club) Springfield, Ill.,
Out 1/20, ne
Bliss, Bobby (Crystal Inn) Bakersfield,
Calif., Out 1/14, h
Bohale, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (Beverly) New Orleans,
ne
Brennan, Morrey (Henry Grady) Atlanta,
h
Byers, Verne (Lakewood) Denver, Out
1/13, co; (Rainbow) Denver, 1/14-5/15,
h

Calloway, Cab (Showboat) Milwaukee, Out
1/23, ne
Cabo, Freddie (Sherry Frontenac) Miami,
1/5, h
Campo, Pupi (Saxony) Miami Beach, Out
1/5, h
Candullo, Joe (Mother Kelly's) Miami, ne
Carle, George (Stetler) NYC, Out 2/6, h
Carlyle, Lyle (London Chop House) De-
troit, ne
Cianey, Lou (Shady Nook) Selma, Ala., ne
Clarke, Buddy (Mt. Royale) Montreal, h
Clinton, Larry (Peabody) Memphis, 1/31-
2/20, h
Coleman, Emil (Waldorf-Astoria) NYC,
Out 2/8, h
Courtney, Del (On Tour) GAC
Cross, Bob (On Tour) GAC
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Beach, Out 1/23, ne

Darey, Dave (Dallwood) Buffalo, b
Davis, Eddie (Larue) NYC, ne
De Carl, George (Sky Club) Chicago, ne
Deutsche, Emery (Ritz Carlton) NYC, h
Di Vito, Buddy (Martini) Chicago, t
Dildine, Dick (Thunderbird) Las Vegas, h
Dolan, Bernie (Larue) NYC, ne
Donahue, Al (El Rancho) Sacramento,
Calif., Out 1/14, h
Dorsey, Jimmy (Deahler-Wallick) Colum-
bus, O., Out 1/30, h
Dorsey, Tommy (Strand) NYC, Out 1/13,
t
Drake, Charles (Westwood) Winona,
Minn., ne
Dunham, Sonny (Roseland) NYC, Out
1/20, b

Eberle, Ray (Roseland) NYC, 1/20-3/2, h
Ellington, Duke (Empire) Hwd., 2/1-21,
ne; (Million Dollar) L. A., 2-22-28, t;
(Blue Note) Chicago, 3/14-27, ne
Everette, Jack (Rainbow) Denver, Out
1/13, b

Farrage, Joe (Yellow Jacket) Grand Rapids,
Mich., ne
Featherstone, Jimmy (Melody Mill) Chi-
cago, b
Fina, Jack (Sherman) Chicago, h
Fitzpatrick, Eddie (St. Francis) San Fran-
cisco, h
Foster, Chuck (On Tour) GAC
Fotina, Larry (Arcadia) NYC, b

Garber, Jan (Biltmore) L. A., h
Gilbert, Johnny (On Tour) GAC
Gillespie, Dixie (On Tour) MG
Gray, Chaucery (El Morocco) NYC, ne
Gregg, Wayne (Casa Loma) St. Louis,
Out 1/20, h; (Bill Green's) Pittsburgh,
1/21-2/10, ne



EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; ne—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—
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H
Hampton, Lionel (On Tour) ABC
Harpa, Daryl (On Tour) GAC
Harris, Ken (Jung) New Orleans, h
Harrison, Cass (El Morocco) Charlotte,
N. C., ne
Hawkins, Erakine (On Tour) MG
Hayes, Carlton (El Rancho) Las Vegas,
Out 1/17, h
Hayes, Sherman (Muehlebach) Kansas City,
Out 2/1, h
Haynes, Eric (Colgate Aud.) Jersey City,
Out 6/27, h
Henderson, Skitch (Capitol) NYC, t
Herman, Woody (Blue Note) Chicago,
Out 1/23, ne
Herman, Pete (5 O'Clock) Miami, ne
Hisey, Buddy (On Tour) GAC
Holmes, Alan (Astor) NYC, h
Howard, Eddie (Aragon) Chicago, Out
3/24, h
Hutton, Ina Ray (Last Frontier) Las
Vegas, Out 1/27, h

J
Jahns, Al (Dragon Grill) Corpus Christi,
ne
Johnson, Buddy (Apollo) NYC, 1/14-20, t
Jones, Spille (On Tour) MCA
Jurgens, Dick (Claremont) Berkeley, Calif.,
Out 1/30, h

K
Kassel, Art (On Tour) GAC
Kaye, Sammy (Copa Cabana) Miami, In
1/27-2/23, ne
King, Henry (On Tour) MCA
Kirk, Andy (On Tour) ABC
Knight, Norval (Palace) San Francisco, h

L
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Roosevelt) New Orleans,
Out 1/15, h
Lewis, Ted (Chez Paree) Chicago, Out
1/23, ne
Linales, Frank (Beachcomber) Miami, ne
Little, Austin (On Tour) GAC
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour) GAC

M
Martin, Freddy (Ambassador) L. A., Out
2/8, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Guacho) Salt Lake
City, Out 1/14, ne
McCreery, Howard (Dunes) Pinehurst,
N. C., h
McIntosh, Hal (On Tour) GAC
McKinley, Ray (Paramount) NYC, t
McKissick, Maynard (On Tour) Allebrook-
Pumphrey
Menconi, Al (Boca Raton) Boca Raton,
Fla., Out 1/14, h
Millinder, Lucky (On Tour) MG
Mooney, Art (Meadowbrook) Cedar Grove,
N. J., Out 2/6, h
Morales, Nore (China Doll) NYC, ne
Moreno, Buddy (Ansley) Atlanta, Ga., Out
2/12, h
Morgan, Russ (On Tour) ABC
Mueller, Dutch (Dutch Mill) Panama, Ill., ne

N
Nagel, Freddy (Oh Henry) Willow Springs,
Ill., h
Niles, Bert (Palais Royale) Toronto, b
Noble, Leighton (Edgewater Beach) Chi-
cago, Out 1/13, h; (Casa Loma) St. Louis,
1/28-2/3, b
Olsen, George (On Tour) GAC
Overend, Al (Skyline) Billings, Mont., ne

P
Pablo, Don (Mickey's) Detroit, Out 1/23,
ne
Palmer, Jimmy (On Tour) GAC
Parrish, Charlie (La Conga) Berwyn, Md.,
ne
Peterson, Charlie (New Yorker) NYC, h
Phillips, Teddy (Ansley) Atlanta, Ga.,
1/17-2/12, h
Powell, Teddy (La Boheme) Hollywood,
Fla., ne

R
Ragon, Don (Music Box) Omaha, 1/18-23,
h
Raymond, Milt (Sheraton) St. Louis, h
Reichman, Joe (Roosevelt) New Orleans,
Out 2/1, h
Rich, Buddy (On Tour) WM
Rinkinson, Johnnie (House of Modern Mus-
ic & Art) Greenville, Tenn., ne
Rogers, Eddie (Last Frontier) Las Vegas,
In 1/28, h
Ruhl, Barney (Cleveland) Cleveland, Out
1/23, ne
Ryan, Tommy (Commadore) NYC, h

S
Sacaras (Ciro's) Miami, Out 2/10, ne
Sands, Carl (Oriental) Chicago, t
Saunders, Red (De Lisa) Chicago, ne
Scott, William (Ambassador) NYC, h
Sereno, Eddie (CFO) Pearl Harbor, Oahu,
T. H., ne
Sherwood, Bobby (Tivoli) San Francisco, t
Spivak, Charlie (On Tour) WM
Stanley, Jack (On Tour) ABC
Stone, Eddie (Belmont Plaza) NYC, h
Strong, Benny (Casa Loma) St. Louis,
1/14-20, b
Strong, Bob (On Tour) MCA
Sudy, Joseph (Statler) Washington, h

T
Thornhill, Claude (On Tour) WM
Towne, George (On Tour) GAC
Tyler, Dave (Clover) Miami, ne

V
Van, Garwood (Mapes) Reno, h
Waples, Bud (Peacock) Jacksonville, Fla.,
Out 1/23, ne
Weems, Ted (Aragon) Ocean Park, Calif.,
b
Weeks, Lawrence (Trianon) Chicago, Out
2/20, b
Wilcox, Eddie (On Tour) MG
Williams, Griff (Schroeder) Milwaukee,
1/18-2/6, h
Williams, Paul (On Tour) MG
Wilson, Dick (Coo Rouge) NYC, ne
Wolver, Dick (Phillips) Hot Springs, Ark.,
t

XYZ
Yankovic, Frank (On Tour) GAC
Zarnow, Ralph (KCBC) Des Moines, Ia.

Combos

A
Allen, Red (Savoy) Boston, ne
Armstrong, Louis (Palomar) Vancouver,
B. C., 1/31-2/13, ne; (Flamingo) Las
Vegas, 2/24-3/5, h
Arvin Trio, Mel (Forest Park) St. Louis,
Out 1/23, h
B
Bal-Blue Three (Castle) Ventura, Calif.,
ne
Bechet, Sidney (Jazz Ltd.) Chicago, ne
Brant, Ira (Tavern-on-the-Green) NYC,
ne
Browne, Drea (Navajo Hogan) Colorado
Springs, Colo., ne
Burton Trio, Joe (Royal Room) Hwd., ne
Butterfield, Billy (Nick's) NYC, ne

C
Carroll, Bob (Crossroads) Miles City,
Mont., Out 1/15, ne
Carter & Bowie (Cerutti's) NYC, ne
Castellanos, Al (Belmont Plaza) NYC, h
Charles, Evan (Terrace) Lake City, Minn.
Cody-Deems-Schum (Sherman) Chicago, h
Cole Trio, King (Clic) Philadelphia, Out
1/16, n; (Cops) Pittsburgh, 1/17-23, ne;
(Blue Note) Chicago, 1/24-2/13, ne
Coleman, Emil (Monte Carlo) Miami, h
Conn, Irving (Savoy Plaza) NYC, h
Costa, John (La Boheme) Hollywood, Fla.,
Out 2/21, ne
Cortez, Jose (Bradley's) NYC, r
Costa Trio, Bill (Hickory) NYC, ne

D
Daily, Pete (Eddie Spivak's) Hwd., ne
D'Alonso, Freddie (Ritz Plaza) Miami, h
D'Amico, Nick (Roney Plaza) Miami, h
Dante Trio (Midwood) Brooklyn, N. Y., r
Dardanelle Trio (Sherman) Chicago, h
Davis, Johnny Seat (Silhouette) Chicago,
ne
Davis, Tiny (Blue Heaven) Chicago, cl
Debutones (Mack & Eddie's) Watseka, Ill.,
ne
DeCastro Sisters (Havana-Madrid) NYC,
In 1/28, ne
Dee Trio, Johnny (Oval Bar) Hoboken,
N. J., Out 1/23, cl
Deep River Boys (Norman) Toronto, 1/14-
3/17, ne
Delta Rhythm Boys (Blue Angel) NYC, ne
DeParis, Wilbur (Child's) NYC, r
De Salvo, Joe (Bismarck) Chicago, h
Dixielanders (Isbell's) Chicago, r
Dunlap Sextet, Ray (Swane's) Rochester,
N. Y., ne
Dunn, Michael (Biltmore) NYC, Out 1/26,
h
Durso, Michael (Copacabana) NYC, ne

E
Eastman Trio (Clover) Peoria, Ill., cl
Ennio's (Ambassador) NYC, h
Evans, Doc (Tailspin) Chicago, ne
F
Ferrante & Teicher (Madison) NYC, cl
Field, Herbie (Stage Door) Milwaukee,
Out 1/16, ne
Four Shades of Rhythm (Clover) Des
Moines, Ia., ne
Four Steps of Jive (Nob Hill) Chicago, cl
Franka, Joe (Kentucky) Chicago, cl

G
Glidden, Jerry (Congress) Chicago, h
Golden Gate Quartet (Cafe Society) NYC,
ne
Gonzales, Leon (Crown Propeller) Chicago,
cl
Guardsmen (Morocco) Chicago, cl
H
Harmonica (Riverside) Milwaukee, 1/20-
2/2, ne
Hartman, Baggie (Clic) Philadelphia, r
Harold, Lou (Bal Tabarin) NYC, ne
Hayes, Edgar (Ciro's) San Francisco, ne
Hodges, Earl (Brevort) NYC, ne
Holmes, Alan (Astor) NYC, h
Hunt, Pee Wee (Kavakas) Washington,
D. C., Out 1/16, ne; (Falcon) Minneapolis, In
2/14, ne
Hyams, Margie (Hofbrau) NYC, ne

I
Ingie, Red (Village Barn) NYC, ne
Ink Spots (Capitol) NYC, In 1/20, t
J
Jackson, Bull Moore (Howard) Washing-
ton, D. C., 1/21-27, t
Jaro Quartet, Al (El Morocco) Cairo, Ill.,
ne
Jordan, Louis (Palomar) Vancouver, B. C.,
1/17-30, ne
Jordan, Will (Vanguard) NYC, ne

K
Kaminsky, Max (Jimmy Ryan's) NYC, ne
Kammeyer, Myron (Monticello) Ft. Col-
lins, Colo., b
Kelly Quintet, Claude (Valencia) Cheyenne,
Wyo., ne
Kent, Peter (New Yorker) NYC, h
L
Lester, Larry (Graemere) Chicago, h
Lewis, Ann (Ann's Red Wagon) NYC, ne
Luby Trio, Wayne (El Comido) Richmond,
Ind.

M
Martin, Dave (Cafe Society) NYC, ne
Mayerson Trio, Bernie (Roney Plaza) NYC,
ne
McCormack, Johnny (Club 78) NYC, ne
McPae, Alan (Tavern-on-the-Green) NYC,
ne
McFarland, Jimmy (Flame) St. Paul, ne
McLo-Queen (Gasbany's) Akron, cl
Metronomes (Music Box) Minneapolis, cl
Miles Trio, Billy (Squire) Sunnyside, L. I.,
N. Y., ne
Miles, Dick (Gus Stevens') Biloxi, Miss., cl
Miller, Willa (Piccadilly) Pennsylvania,
Fla., ne
Mills Brothers (Paramount) NYC, In 1/12,
h

M
Mole, Miff (Bee Hive) Chicago, ne
Mooney Quartet, Joe (Summerset House)
Riverside, Calif., ne
Moore's Three Blazers, Johnny (On Tour)
N
Munroe, Al (Nestle Inn) Astoria, L. I.,
N. Y., ne

N
Napoleon Trio, Teddy (Hickory Log)
NYC, ne
Negret, Tony (Versailles) Miami, h
Nichols, Roger (Hangover) L. A., ne
Nye, Jack (Imig Manor) San Diego, h
O'Brien & Evans (Clover) Peoria, Ill., cl
P
Pettiford's All-Stars (Clique) NYC, ne
Plaza Quintet (Buster's) Orange, Tex.
Populars Trio (Boca Raton) Miami, h
Proctor, Ralph (U. S. Naval Amphibious)
Little Creek, Va.

R
Ramirez, Ernie (Fern) Denver, Out 1/20,
h
Ramirez, Ram (Maxime) Bronx, N. Y., ne
Ranch, Harry (Jack Dempsey's) NYC, r
Reader, Charles (Pierre) NYC, h
Rhythm Rogues (Town Casino) Buffalo, ne
Richards, Billie & George (VFW) Grand
Island, Neb., ne
Rohls, Chet (Mickey's Lounge) Chicago, cl
Roth Trio, Don (Continental) Kansas City,
h
Rusin, Sonny (Pin-Up) NYC, ne

S
Shaw, Milt (St. Regis) NYC, h
Silhouettes (Black Bear) Duluth, Minn.
Silver's Mus-I-Kats, Bob (Club 11) Wau-
kegan, Ill., ne
Skylarks (Eau Claire) Eau Claire, Wis.,
Out 1/30, h; (Kentucky) Chicago, In
1/31, cl
Smith, Johnny (Hickory Log) NYC, ne
Stand, Dick & Flo (Shore) Hollywood
Beach, Fla., ne
Struttin' Sam (19th Hole) NYC, ne
Stylists (Skyway) Cleveland, Out 1/24, cl

T
Three Suns (Oriental) Chicago, Out 1/13,
t
Torres, Julio (Seacomber) Miami, h
Tristano, Lennie (Royal Roost) NYC, ne
Turner, Bill (Village Barn) NYC, ne
V
Vagabonds (Beachcomber) Miami, ne
Van Damme, Art (Stage Door) Milwau-
kee, 1/17-30, ne
Ventura, Charlie (Royal Roost) NYC, ne
W
White Trio, Bob (Clover) Peoria, Ill., cl
Wiggins, Eddie (Riviera) Chicago, cl
Wood Trio, Mary (Towne) Milwaukee, h
Wyatt & Taylor (Walt's) NYC, ne

XYZ
Yaged, Sol (Three Deuces) NYC, ne
Young, Lester (On Tour) MG

Singles

B
Bailey, Pearl (Howard) Washington, D. C.,
Out 1/13, t; (Royal) Baltimore, 1/14-20,
t
Brooks, Stella (Brevoort) NYC, h
C
Cool, Harry (Carnival) Minneapolis, Out
2/2, ne
Crawford, Kitty (Blue Angel) NYC, ne
Crosley, Les (Drake) NYC, h
D
Dennis, Clark (Biltmore Bowl) L. A., ne
Drew, Charley (Tafel) NYC, h
E
Eckstine, Billy (Empire) Hwd., In 1/14,
ne
Emerson, Jack (McVan's) Buffalo, In 1/20,
ne

F
Frye, Don (Jimmy Ryan's) NYC, ne
G
Gale, Belle (Vanderbilt) NYC, h
Gentry, Leroy (Mickey's) Chicago, cl
Green, Mital (Copacabana) NYC, ne
H
Haines, Connie (Radisson) Minneapolis,
Out 1/13, h
Harden, Harry (Armado's) NYC, ne
Hill, Chippie (Jimmy Ryan's) NYC, ne
Holliday, Billie (Cafe Society Uptown) San
Francisco, In 1/13, ne
Howard, Bart (Tony Soma's) NYC, ne

J
Johnson, Pete (Tommy Joy's) Utica, N. Y.,
ne
K
Kay, Dolly (Graemere) Chicago, h
Kelly, Peek (Dixie) Houston, ne
Knight, Evelyn (Palmer House) Chicago, h
L
Lewis, Ann (Ann's Red Wagon) NYC, ne
Lutcher, Nellie (Ciro's) San Francisco,
1/19-2/19, ne
Lynn, Leni (Piazza) NYC, h

M
Martis, Lucille (Fort Hayes) Columbus,
O., Out 1/30, h
Mauer, Joyce (Argyle) Chicago, cl
McNulty, Hazel (Cafe James) NYC, ne
Mercer, Mabel (Tony Soma's) NYC, ne
Merrill, Eleanor (Preview) Chicago, cl
Miller, Max (Blue Note) Chicago, ne
O
Osterwald, Bibi (Vanguard) NYC, ne

P
Pearce, Johnny (Henry Hudson) NYC, h
Phelan, Margaret (Waldorf-Astoria) NYC,
h
R
Ravazza, Carl (Copacabana) NYC, ne
Ross, Dorothy (Bagatelle) NYC, ne
Ryall, George (Barbizon Plaza) NYC, h
S
Sawyer, Connie (Ruban Bleu) NYC, ne
Simpkins, Arthur Lee (Flamingo) Las
Vegas, In 1/13, h
Start, Kay (Casbah) L. A., Out 1/24, ne
Sue, Eddie (Cerutti's) NYC, ne
Strain, Ralph (Sazara) NYC, ne

T
Tate, Norene (Little Casino) NYC, ne
Taylor, Harry (Cafe Trouville) NYC, cl
Thaler, Jacques (Cerutti's) NYC, ne
Torme, Mel (Riverside) Milwaukee, 1/20-
26, t; (Rivoli) Toledo, O., 1/27-30, t
W
Walter, Cy (Drake) NYC, h
White, Josh (Le Papillon) Hwd., ne
Williams, Elou (Sherbrook) Little Ferry,
N. J., ne
Wilson, Garland (Little Casino) NYC, ne
Wilson, Julie (St. Regis) NYC, h
Winston, Ed (Winston's) NYC, ne

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Downbeat In
Philadelphia
Raided Again

Philadelphia—A preholiday raid by
crime prevention division detectives on
the Downbeat Swing room in the
downtown shopping district once again
smacks of racial prejudice on part of
the law enforcers.

Detectives said several young men
and women under 21 were among the
patrons. More than 20 were rounded
up, and five employees of the room
were locked up.

Bop Hangout
Downbeat is the favorite hangout for
the be-bop fans and is the only down-
town spot which never has discrimi-
nated against Negro patronage. In fact,
crowds here nightly have been inter-
racial in character, attracting everybody
from the intelligentsia to the rabid be-
bop fan.

Nat Segall, former owner of the
Downbeat who originally established
the room, gave it up a year ago rather
than give in to certain political powers
who urged he adopt a segregation pol-
icy for the room.

When he refused to give in, Segall,
former musician now in the booking
business, was pestered by police raids
and finally sold out.

The latest raid on the Downbeat
came on the heels of a "raid" on the
Showboat, in the town's Harlem sec-
tor, where two "detectives" hustled a
white woman out of the music spot.

Told to Stay Away
They told her that if she wouldn't
come to the room, they would not ar-
rest her. When owners of the room
protested to police, the latter said they
had no record of the raid, or could
they identify the so-called detectives.
Charges of underage drinkers at the
Downbeat, basis for the raid, is a weak
one when you see the patronage at
the place crowded with high school
kids. For that matter, you'll find teen-
agers any night of the week in prac-
tically every night club in town.

DJ Music Director

Altoona, Pa.—Bob Michael, who con-
ducts the *Midnight Dancing Party* dis-
c jockey show on WRTA, has been ap-
pointed musical director of that station.

thanks!



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BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Should a dance drummer know how to play vibes and tympani? The drummer who is interested in progressing should learn vibes and tympani for two reasons: (1) to supplement a rhythmic background with musical training thus affording a more sensitive approach to drumming; (2) the best jobs in drumming (radio, television, and movies) demand an all-around drummer. To the fellows who insist their sole interest is jazz drumming, let them think ahead to the day when they will tire of the club job or life on the road.

Settling down in the average city, they will do some jobbing, but the chances are good they won't be able to compete for radio work, as a theater stand-by, or studio teaching unless they are at home with drums, vibes, and tympani.

This Jack-of-all-trades-and-master-of-all sounds like a big order. It is, but

keep in mind that you aren't necessarily going to become vibe and tympani virtuosos.

Assuming you have drumming down pat, a good percussion teacher can provide the basic foundation on the other two instruments. Sincere practice on your part will enlarge and make permanent these skills in the percussion field.

Next issue we will discuss intonation of drums and hints on improving your control in drumming.

C.T. asks: I'm at a loss for a typical samba beat. Can you suggest one?

Example I shows the samba as played by Hollywood staff drummer Max Allbright.

EXAMPLE I

SAMBA BEAT (Snare off)

In 2

RIGHT STICK
LEFT STICK
BRUSH

B. D.

D.F. writes: Can you suggest several four-measure drum breaks that would give a different feeling although played at the same tempo?

Example II shows a rhythmic break on the beat. Example III is a break "off meter" and thus with a different feeling.

EXAMPLE II

SOLO

Medium 4

S.D.

B.D.

EXAMPLE III

SOLO

Medium 4

S.D.

B.D.

Scott's Dot



New York—Dorothy Collins, Raymond Scott's precise and polished vocal soloist, has been with Scott bands almost since pigtail days. She can be heard, with the quintet, every Tuesday and Thursday on the CBS *Herb Shriner Time* broadcasts.

Anthony Booked

Pittsburgh—Ray Anthony and his orchestra have been booked to play a one-week engagement at the Vogue Terrace beginning January 24, to be followed by a week at the Kavakos club in Washington, D. C.

McVea Closes

Salt Lake City—Jack McVea closed January 2 at the Dixieland here after playing the holiday season to good houses, despite the snow and cold. Band was tentatively set for a date in Denver at press time.

Down Beat covers the music news from coast to coast.

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THE BOP BEAT

By GIL FULLER

New York—This is the first of a series of technical articles on be-bop, the new jazz, written especially for the curious and interested so that they may get a better understanding of this revolutionary music. This column should enable the reader to discuss intelligently the subject of bop with music and lay friends. The only requirements needed to understand the articles and examples will be a basic knowledge of theory, harmony, and some musical instrument.

Harmonically and melodically, be-bop definitely is advancing to the level of contemporary classical music. The composers and arrangers of bop have been compared to Stravinsky, Hindemith, and Schoenberg.

The average bopper has been accused of borrowing harmonic devices from Ravel, Debussy, Delius, and other composers of the impressionistic era.

This is untrue in the majority of cases, for the average bopper simply has not had the time to analyze the har-

monic structure or does he possess the theoretical background necessary to analyze the form as well as the abstract melodies employed in such compositions. The next article will begin the technical discussion of the harmonic structure of a bop composition.

(Ed. Note: Send questions to Gil Fuller, 1585 Broadway, New York, 19, N. Y. Enclose self-addressed stamped envelope for personal reply.)

Hot Shots Signed

New York—Jolly Joyce, who handles Steve Gibson's Red Caps, has signed up Elton Britt and the Hoosier Hot Shots to a personal management deal. Group also signed a booking pact with Associated Booking Corp.

New York—Jack Searle, former Benny Goodman vocalist, and Martha Raye have been set to team up to make a series of V-discs for overseas use. Irving Kostal is making the arrangements and will conduct the 40-piece orchestra.

'Dimes' Appeals

New York—This year's *March of Dimes* campaign will be highlighted by the radio broadcast of transcribed appeals made by Benny Goodman, Guy Lombardo, and Al Jolson.

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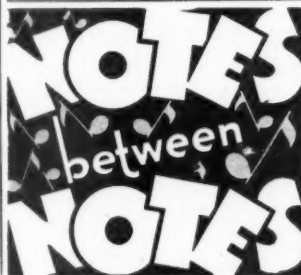
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New York—Writing about bands is
something like comparing football teams.
Whenever any of the interminable argu-
ments as to whether the Pitt teams of
the mid '30s could stop the Notre Dame
teams of today get started, they always
end up in a tangle of Scotch breath and
the clean autumn air.

Unfortunately, even to the profession-
al sportswriters, football teams aren't
just a crew of 11 men to be examined
coldly and assessed for their supposedly
amateur abilities. A whole lot of extrane-
ous considerations enter into the eval-
uation of their performance.

Fourteen years ago, a man who
dared murmur that the Casa Loma band
was not the most extraordinary thing
in jazz would find the glaring faces of a
whole college generation daring him to
repeat that crack just once more.

Even today, *Smoke Rings, For You,*
and *Casa Loma Stomp* will make a
number of recently belpunched and
tighter-corseted couples grow pensive,
reminding them of days when summer's
nights had a lyric quality exclusively
their own.

That's the trouble which rides the
typewriter pecking out anything to do
with a name a decade old or more.
His name stands not only for the music
he's played, but also for all the mem-
ories associated with that name.

Benny Goodman returned to the
dance band field proper last month
at the Hotel Syracuse, Syracuse, N.Y.,
to play for five days to a packed
house, crowds jammed deep once
more around the bandstand.

When the band moved into *Don't Be
That Way*, played a little more slowly
than Benny used to beat off tempos,
there were appreciative grins from the
press and disc jockeys and murmurs of
"just like the old days at the Manhat-
tan room. Isn't it wonderful to see
Benny in front of a full band again?"

This reporter was no exception to the
general sentimentality. We remember
well driving 375 miles in one evening to
hear a couple of hours of a Goodman
one-niter in late 1935.

But all our paunchy musings, Benny's
obvious happiness to be playing again,
and the amazing reports from the men
in the band that there hasn't been a
single instance of the unpredictable
Goodman bad temper can't hide the fact

that this band in no way measures up
to any of those that Goodman has had
in the past, or the really topflight bands
now playing.

Benny's own playing is a curious mix-
ture. When playing the ideas written for
him with the sextet or slow figures with
the band, he moves a little too osten-
tationally through elementary bop.

But at an up tempo over an ad lib
solo of any length, he goes right back
to the essential Chicago style he al-
ways has used, garnished by his usual
tremendous displays of technical ease.
The result is a little confused, to say
the least.

On the night we heard it, almost
every one of the band's older scores
were beat off at slower tempos than
Goodman was accustomed to playing.
Raggedness in the trumpets, with the
second book occasionally being blown
sharp didn't help.

Trombonists Eddie Bert and Milton
Bernhart, out of the Kenton band,
blow with the full, slightly hard sonor-
ity that brass section always has used,
with the result that they overshadow
the trumpets.

The reeds led by Mike Goldberg don't
have either the punch or the lightness
they should. This is possibly because
Goldberg, an ex-Barnet tenor man, hasn't
got the feel yet again of leading a sec-
tion. They were loggy enough so as to
almost sound flat.

The rhythm section is the worst of-
fender, principally because of drummer
Sonny Igoe. A young, affable looking
musician, he seems to be strongly in-
fluenced by Don Lamond and Buddy
Rich.

Unfortunately, however, his technique
and particularly his sense of rhythmic
surety isn't up to his imagination, with
the result he tries things he can't com-
plete and unsettles the section beat in
doing so. He attempts counterbeat ideas
that either don't mesh or aren't fin-
ished in time, with the result that there
is a perceptible faltering of the rhythm.
Bassist Clyde Lombardi does his best
to hold him down, but there are times
when he presses too much himself. Not
much was heard from guitarist Frank
Beecher while I was there, but his
rhythm playing did seem stiff and un-
inspired.

Pianist Buddy Greco is a vocal styl-
ist on the order of a male Vaughan
crossed with certain Colisms. He has

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a fast right hand, but an uncertain
left one, and there are times when
his changes could be more aptly
chosen.

Tenor soloist Wardell Gray has been
highly touted for some time now. He
plays a pleasant bop tenor, but any of
the kids blowing the same horn in the
Herman band could give him an awful
run for his money over a whole even-
ing. Gray's playing canters at a nice,
even level, but for just that reason it
never seems to reach any appreciable
peak of musical emotion.

The vocal group, led by Terry Swope,
works eagerly, occasionally has had in-
tonation and rather dead phrasing.

All of these may be dismissed as the
petty carplings attendant to the break-
ing-in of any new band. This may be
so, but we don't think so. This band
sounds slightly confused. We're not sure
that Goodman knows which direction
he wants it to go—at least it doesn't
sound that way.

The highly touted bop arrangements
of arranger Chico O'Farrell are pleasant
Goodman-style arrangements with inter-
ludes of bop injected. But there is
nothing in the book which I heard
which compares with Sauter's old dex-
terity with reeds, or the ability of a
Ralph Burns to build cumulative im-
pact.

As yet this band has no real color
of its own nor anything new to present
musically. It's a reasonable hash of what
Goodman has done in the past backed
by the aura of his name.

One strong thing in its favor is that
Goodman seems to want it to succeed,
is working hard, and not indulging in
some of the personal shenanigans that
have made it hard for musicians to
work for him in the past. The band
itself is eager, something Goodman
hasn't known since his great 1941 group.

Brooks Shifts

New York—Stella Brooks, last heard
at Le Perroquet, has opened for an in-
definite run at the Brevoort hotel.

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Quartet Does Biz In Spite Of Slump

Buffalo, N. Y.—One spot that has
been doing good business during the
general slump is the Anchor bar. This
is the result largely of the music of
Georgie Clark's fine quartet. Clark has
been a favorite in Buffalo for a num-
ber of years.

Tenor man Clark is fortunate, for he
is allowed to play any type of music
he likes. That's why the spot has come
to be known as the Buffalo Boppera
House.

The Page Cavanaugh trio was in at
McVan's niter for one week. Pee Wee
Hunt's one-week stint at Buffalo's
swank Town Casino left the local citi-
zenry cold.

Local musicians as well as the gen-
eral public have been showing a great
deal of interest in the Lou Morrel
quintet. Lou has one of the most origi-
nal and well-knit groups since Joe
Mooney. Guitar man Morrel did a
stint in the army with Gate Frega, ex-
Mooney bassist.

Working with Morrel are Phil Vi-
sculia, tenor; Hank Corsaro, piano;
Nicky Minnicucci, drums, and "Curly"
Barto, bass. Flossie Misener handles
vocals.

The Niagara Falls arena in Niagara
Falls, Canada, continues to bring in name
bands for one-niters. Some of the more
recent ones have been Woody Herman,
Stan Kenton, Jimmy Dorsey, Tex
Beneke, and Benny Goodman.

—George Strager

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